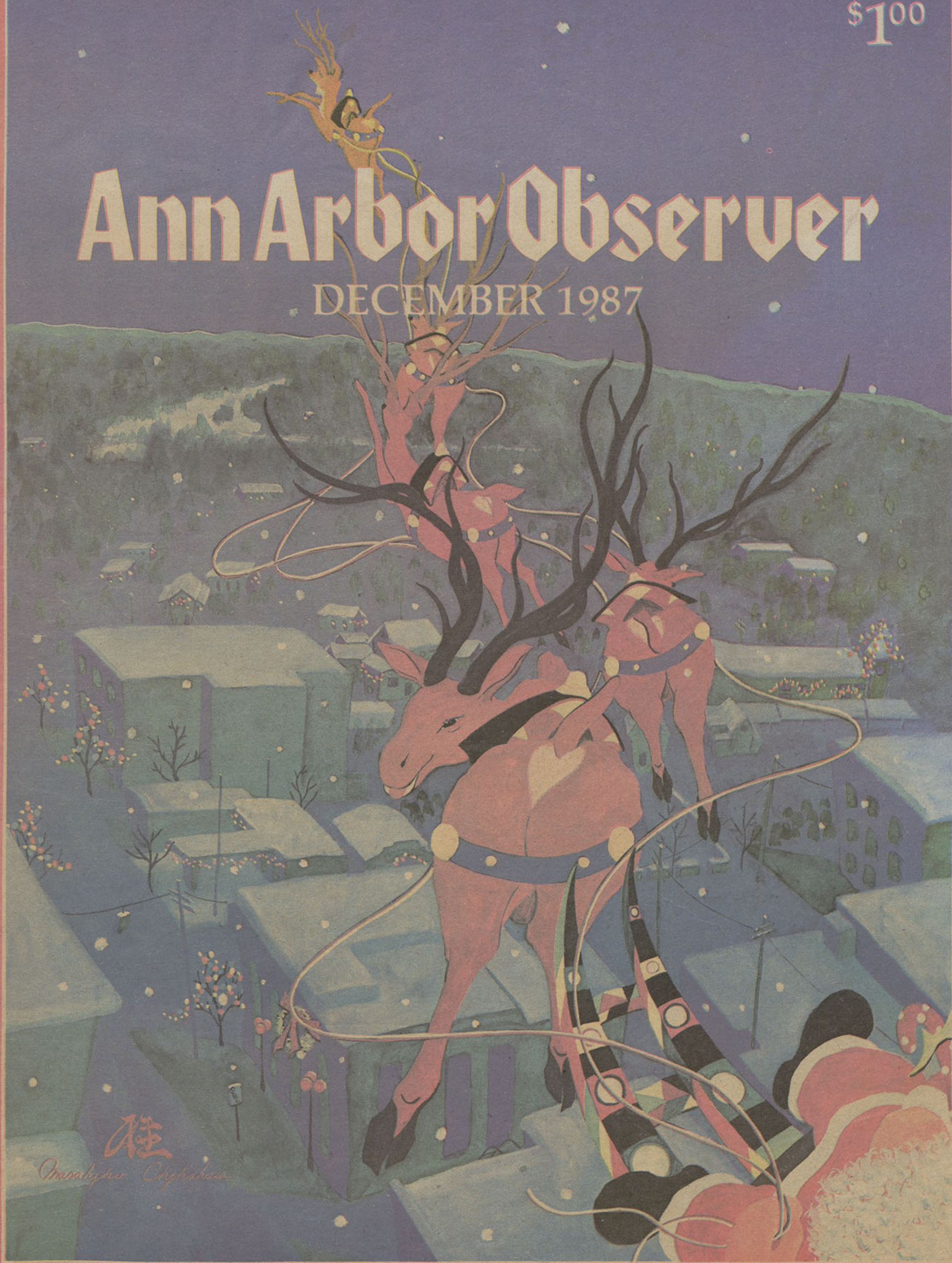
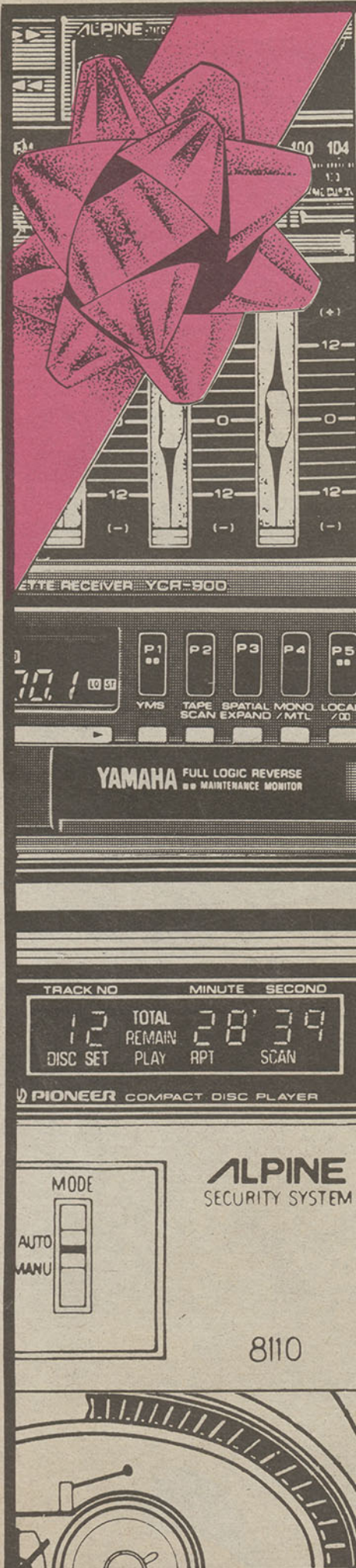


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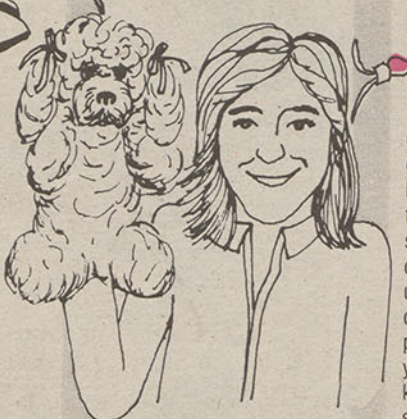
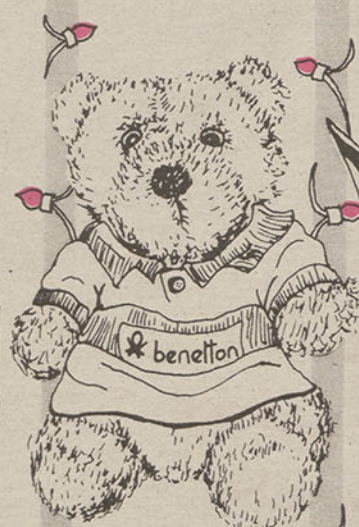


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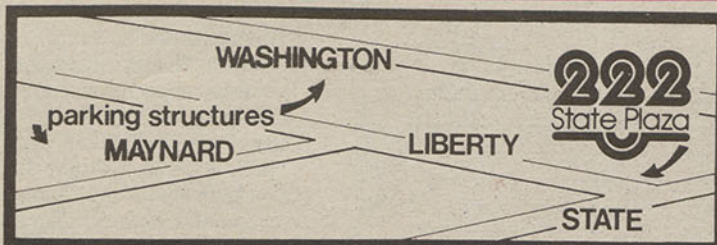
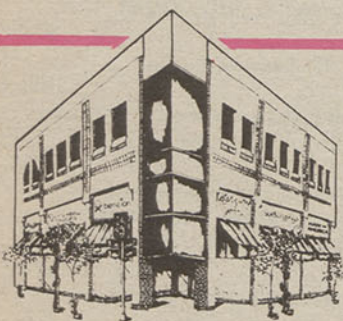
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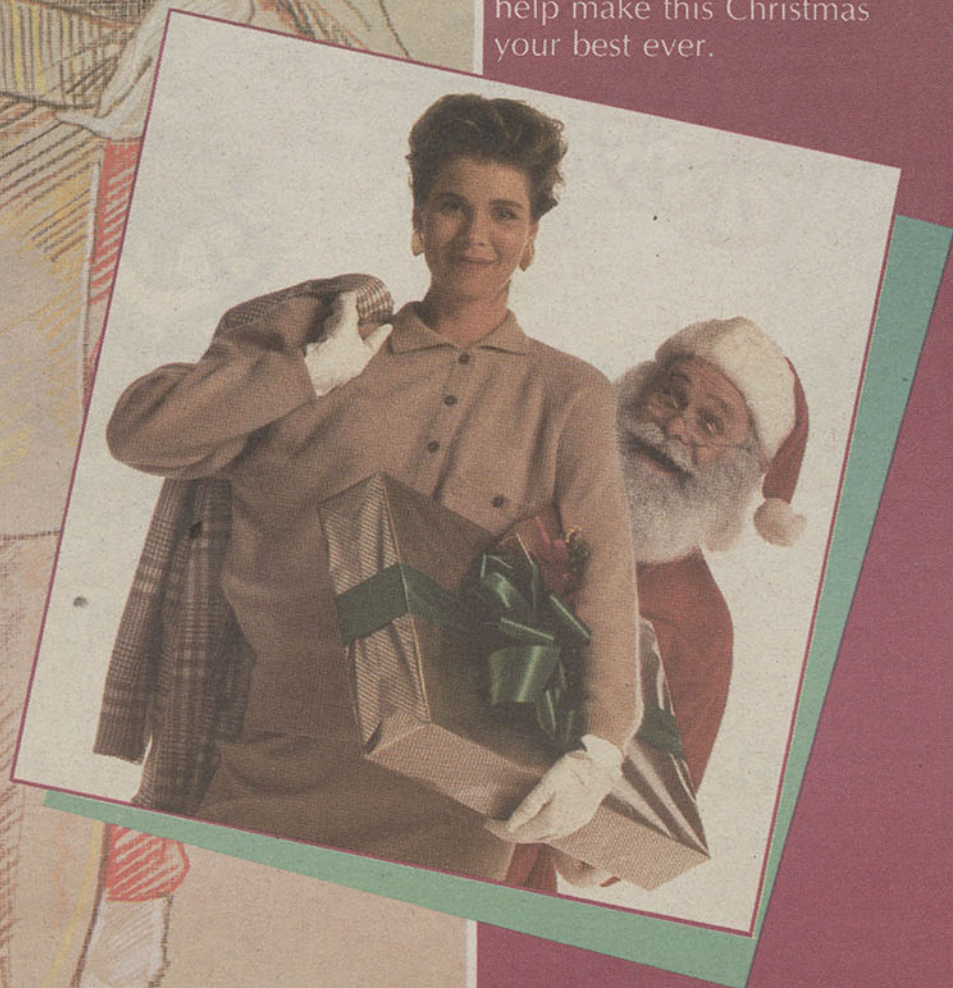


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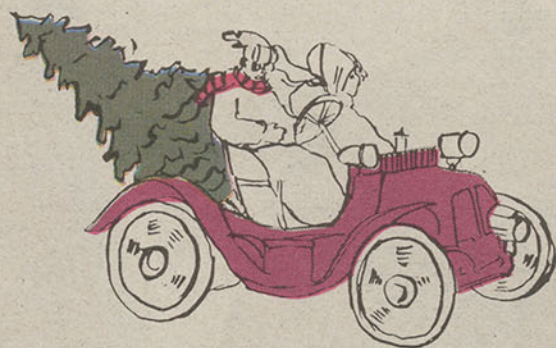
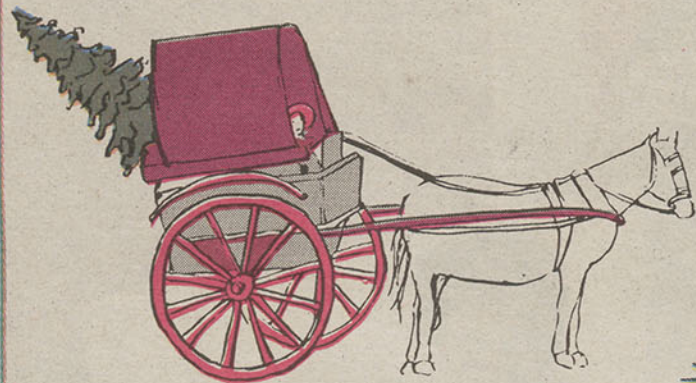
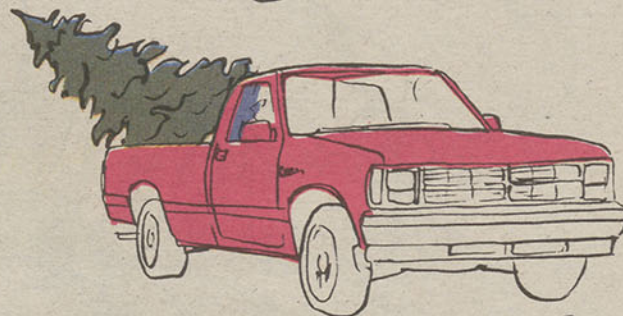
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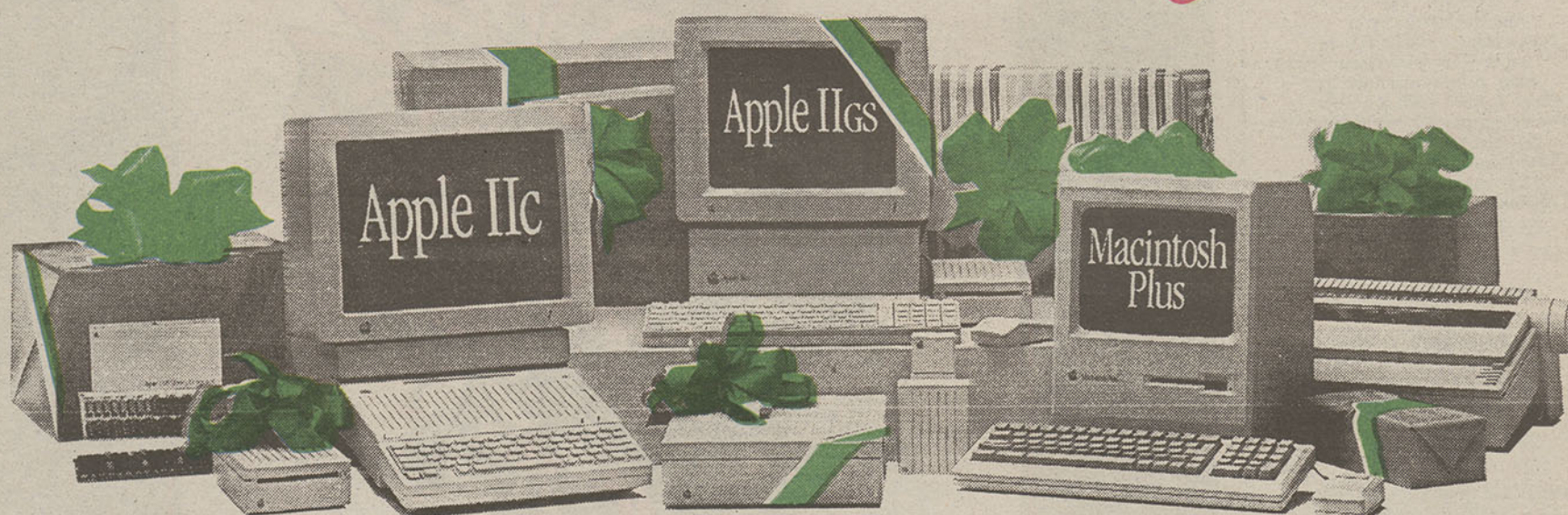
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Ann Arbor Observer

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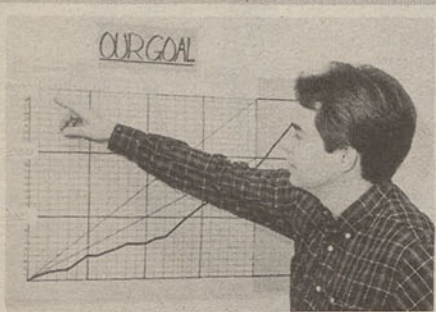
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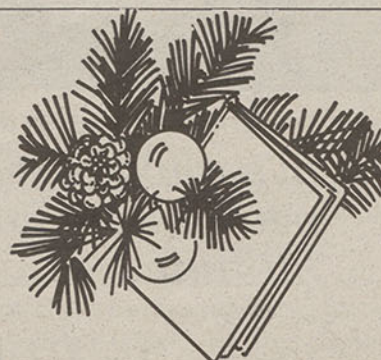
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Black Monday

Watching the market fall

Black Monday, October 19, 1987—the day the stock market lost half a trillion dollars in value—roared into town disguised as numbers on green screens, on little wads of paper, and in short phone calls. As the market lost over \$100 for each person on the planet, Ann Arbor's stockbrokers were quickly overwhelmed.

"Monday looked like just an ordinary day to begin with," recalls Ben Gardner, who heads up the First Affiliated Securities brokerage office on Liberty Street. "A little selling pressure when it opened. Then I saw big selling pressure. Then it got bigger and delayed openings, and it kept swelling. And I kept sitting here saying, 'What in the world is going on?' The delayed openings were the tell-tale sign that something was really amiss in the market."

The reason for the delay was that sellers so outnumbered buyers (the ratio would eventually climb to fifty-to-one) that most of the major listed stocks couldn't even begin trading for over an hour. "When I saw that," Gardner says, "I took hold of my desk strongly. Because you knew that even though the market was down a hundred points at that time, that it was going to get a lot worse."

Gardner's phone lines quickly confirmed his fears. The five brokers in the office were taking calls constantly, eventually logging over three hundred calls (compared to a normal one hundred) to execute eighty transactions (compared to a normal thirty). Most of those trades involved five hundred or a thousand shares. The office's trading total for the day was several million dollars.

Soon the phone wasn't good enough. Clients started coming down to the office. They wanted to see this. "As time went on, it just gathered into quite a little crowd in here. We had to shove our way through sometimes." For the most part, the on-lookers remained quiet as they watched their savings vaporize. With one exception, there was no violence. "One of my little ceramic bulldog doorstops got its foot broken off," Gardner states.

The customers who stayed soon realized they couldn't get close enough to their money to do it any good. "The tape"—the official stock exchange tally telling brokers the prices of trades—quickly fell behind reality by as much as two hours. And Gardner was finding that his direct phone access to the exchange floor in New York was getting him nowhere. "There

are about twenty-seven or twenty-eight traders in our firm's trading department in New York. Each of them has four telephone lines. But the lines were so jammed up you could hardly get in. And even when you got in, they put you on hold and you waited twenty minutes sometimes. So if you had orders in your hand—and many times I had a fistful of orders—you couldn't get in to make a trade for an hour or so." The communications overload also made it very hard to find out what trades had actually been accomplished. "We were here until nine o'clock that evening waiting to get reports back," relates Gardner, who at the end of October was still a couple of weeks behind in the resulting paperwork.

The only commodity effectively moving through the system was emotion. "It's awful hard," Gardner admits, his voice softening considerably, "to see little old ladies with their life savings in a stock down twenty-five percent." Gardner watched helplessly while one of his customers—one of the largest accounts in Ann Arbor—lost \$1.6 million. "What do you say," he still wonders, "to a guy who's gone through a fortune?"

Another painful task for Gardner was telling clients with margin accounts—those who had bought stocks with money borrowed from the brokerage—that if they didn't come up with more cash collateral for their instantly shrunk portfolios, they'd lose them. He was making those calls "all day long. It's hard on the guy, and it's hard on you. There's a joke going around among brokers that says, 'I slept like a baby. Every hour I woke up and cried.' Brokers are unnerved by seeing their customers lose so much."

And since, like most brokers, Gardner

also trades heavily for his own account, he experienced personal pain as well. "We took a bad bash ourselves. When you see your own stocks falling like everything, you get scared too." Gardner has a "big position in Merrill Lynch, and to see Merrill Lynch fall as low as twenty-one and three-quarters is a horrifying experience. You've got to consider that this was almost a forty dollar stock just a short time ago. Now what's changed with Merrill Lynch?"

"But if I decided to jump because of my losses, I'd be jumping out of the second floor and would probably only break my leg! I did offer all my employees a special bonus if they would catch me," chuckles Gardner, who has an obvious weight problem, "but I couldn't find any takers."

Gardner's experience changed him. "I don't think I'll ever sleep normally after going through this. You're just wired way up. You get up in the middle of the night now, you run over to look at your *New York Times* or *Wall Street Journal* again, and you wonder what in the world is going on! Every broker is like that."

Gardner admits he's lost a lot of his former trading aggressiveness. "I think there is a shell-shock. . . . I'm scared of the market now. I'm not as bold as I'd normally be. I'm not yelling 'Buy!' to everybody—I'm sort of just taking orders now. I should be on the phone buying everything—let them hock the ranch—let's go into Dupont or let's go into General Motors, and buy some good stocks while they're down this low. That's what I *should* be doing, but I'm not."

"Other brokers are the same way—they are scared stiff. Younger brokers especially. They weren't used to anything like this. They thought that if you just threw some money at something, it'd automatically

go up. None of us are used to this. This is new ground. You throw money in, and you lose it. . . .

"A lot of brokers really can't cope with it. A lot of the twenty-five- to thirty-year-olds—the Yuppie brokers who could do no wrong—can't understand why the market slid so much. They'd always seen the stock price up at a premium. They're now bummed with the idea that not only did it not go to a premium, but it's down forty percent. And their customers are *roaring mad*—they're out of the market. So a lot of those gunslinger, 'let's double our money,' Yuppie brokers are going to be out on the streets."

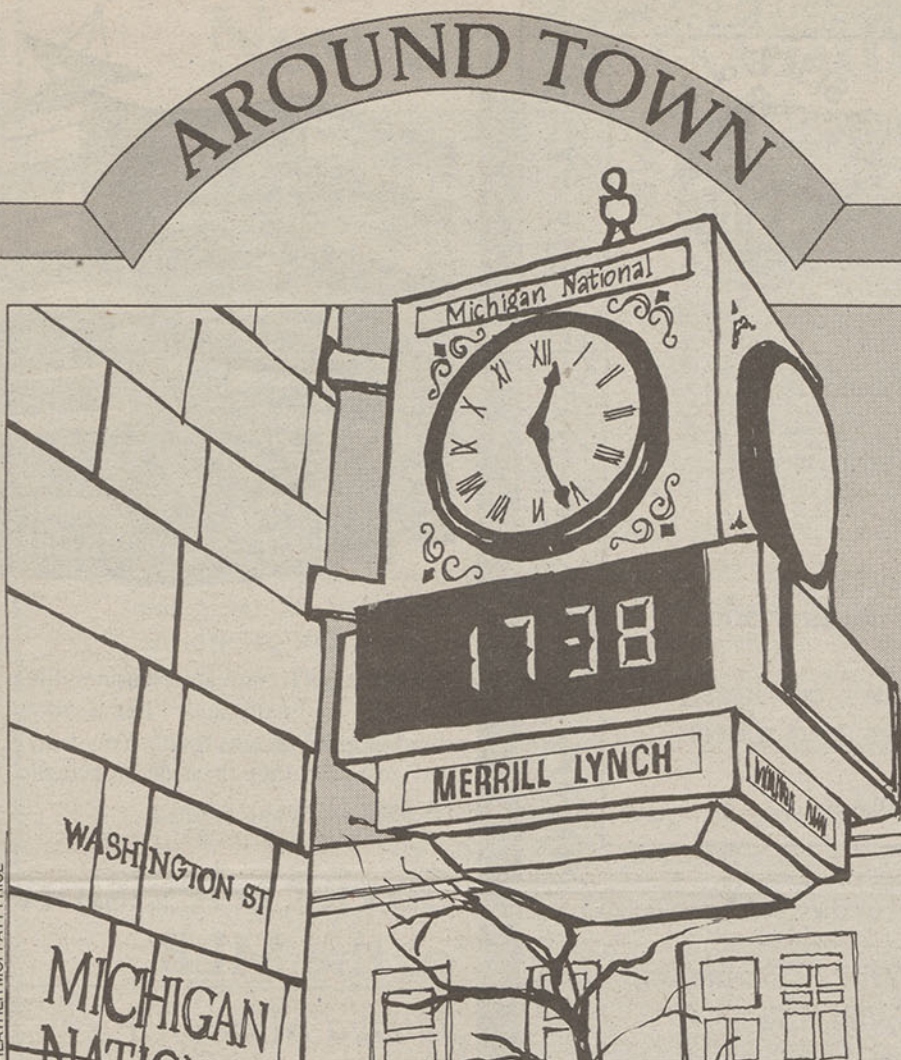
One of Gardner's main confidence-props was kicked out from under him when Washington wasn't able to divert the Crash. "I thought Reagan would save the market," he confesses ruefully. "As a Republican, I'm surprised. I thought he'd come out and make some sort of statement that would shore confidence up and make us feel that this was just a fluke and not a permanent thing. Some kind of thing where he'd say he was going to put his *pension* in stocks or something. I thought Reagan would do some miracle. Imagine my shock when I saw that there was nothing there, just some small statement. Even though most brokers are Republicans, what he said didn't shore up their confidence."

And Gardner will quickly tell you that it's not just his economic confidence that's been eroded. "You feel less sure of yourself. And that has a lot to do with my masculinity and everything else. It's had a tremendous effect on me psychologically. It's caused me to focus inward."

Just a short walk up Liberty from Ben Gardner's office, another longtime Ann Arbor broker, Chip Warrick, buys and sells stocks in the sixteen-broker office at First of Michigan. He also experienced the confusion, the anxiety, and the gut-wrenching losses. But what stands out for him is a strong feeling of fantasy. "It wasn't a *real* quality. There was the odd feeling of being up here and all this happening and looking out at the people walking down the street, and it wasn't affecting them! They didn't even look up at the sign! I was thinking, 'God, here's our world turning upside down and all these people—mainly students walking by—they weren't even glancing up at the sign! It was like I was in this private little dream, and things were going crazy and most people were just completely unaffected. I got home and talked to my wife. She didn't seem to be particularly excited. My dog didn't seem to be particularly excited.'"

Warrick is having trouble finding a

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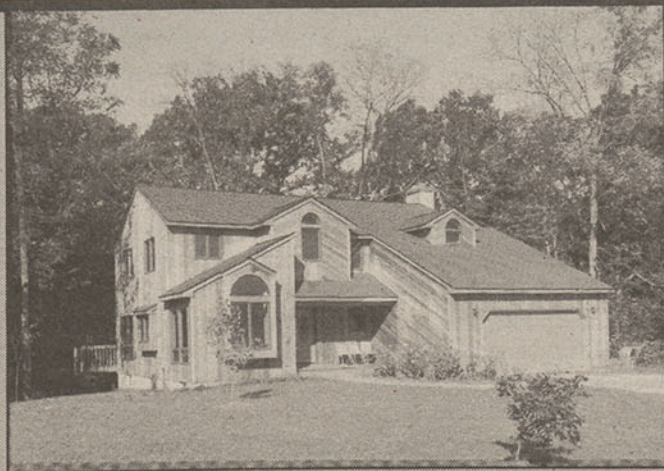
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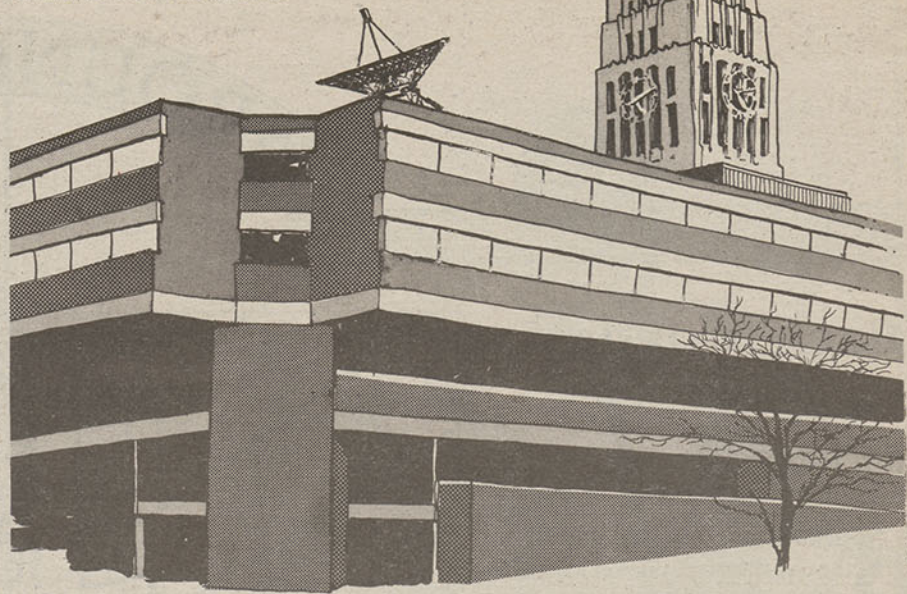
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AROUND TOWN continued



JONATHAN B. WRIGHT

good example from regular business life. "It was," he finally says, "like a spaceship stopping here in town. You'd say, 'My gosh, did I see that? Did it actually happen?'"

Soviet television at the MLB

Nusya Milman's
Russian class
watches "Time."

"**V**remya" ("Time"), the Soviet national news program, aired in Siberia at 8:00 p.m. on October 22, 1987. As it beamed down over the eastern Soviet Union, the signal was also picked up by a satellite dish on top of the U-M's Modern Languages Building (MLB) in Ann Arbor, where it was four o'clock in the morning, and put on videotape. By noon, the tape was set up for viewing by Nusya Milman's third-year Russian class.

All twenty or so chairs facing the projection TV in the low-ceilinged viewing room on the second floor of the MLB are full. Milman's students are joined by a tweedy professor from the Slavic Department who has brought a brown bag lunch (ham sandwich and sliced cucumber); Yury Polsky, an emigre who has lived in the U.S. since 1981; and, of course, Milman herself, a former Muscovite who is now a lecturer in Russian at the U-M.

Most of the forty-minute broadcast is devoted to international news: nuclear protesters in Japan, the Gulf War, Reagan, and a feature on China. (Polsky, a Ph.D. candidate in political science, is surprised to hear the announcer refer to the mayor of Shanghai as "comrade"—an unusual gesture of respect considering the schism between the Chinese and Soviet communist parties.) There is a video of Secretary of State George Shultz arriving in Moscow. The students stifle a laugh at the pronunciation of the secretary's name.

The little domestic news reported is mundane: a roll call of Communist Party officials attending a conference; factory

footage; a sea captain honored in Kamchatka. Milman explains that these trivial reports serve a definite purpose. "They let everyone know that the system is working," she says.

There is also a noticeable lack of violence in the national news—no reports of murder or crimes of any kind. "These things do not exist in the Soviet Union," says Milman sarcastically.

While all the news may not be balanced or objective, there is still evidence of *glasnost*, Secretary-General Mikhail Gorbachev's more open policies. Milman and Polsky applaud the presence of Valentin Zorin on the screen. A popular commentator in Russia, he is very knowledgeable about the United States. "He's been called the Russian Kissinger," says Milman.

Zorin gives a three-minute political commentary. It's been a week of turbulent trading and record declines on world stock markets, but Zorin's commentary is an objective assessment of U.S. economic woes, not an indictment of capitalism. "This is a very nice, balanced commentary," says Polsky.

Thirty-five minutes of news without a commercial break have strained the students' attention and command of Russian. They perk up when *Vremya* turns to sports. The conservatively dressed hard-news anchors give way to Nina Ezyomina delivering international soccer results. Could Ezyomina's bright, multicolored sweater be an example of Western influence, courtesy of flashy American sportscasters? "No," says Polsky, "this woman has always been fashion-conscious."

Vremya closes with the weather. Sub-freezing Siberian temperatures flash across the screen.

The program ends at 12:45 p.m. Milman turns on the lights. "Well, what did you understand?" she asks in Russian. "They spoke too quickly," one student replies. Another comments that there was less propaganda than he expected.

"I didn't understand everything," a third student comments.

"If you did," Milman answers in Russian, "I'd be out of a job."

"Kto vuygral football?" Polsky asks. ("Who won the soccer match?") It's a question everyone understands.

"Spain," they chorus.

Sandy Hicks's Corn Capers

Black corn punch, blue corn chips, and warnings of crop disaster.

In the autumn dusk the glass buildings at the Matthaei Botanical Gardens glow like a crystal palace. Inside, over one hundred visitors from as far away as Grand Rapids, Kalamazoo, and Toledo have gathered to sample foods made with blue, black, and plain yellow corn, corn fresh, dried, boiled, ground, roasted, and popped.

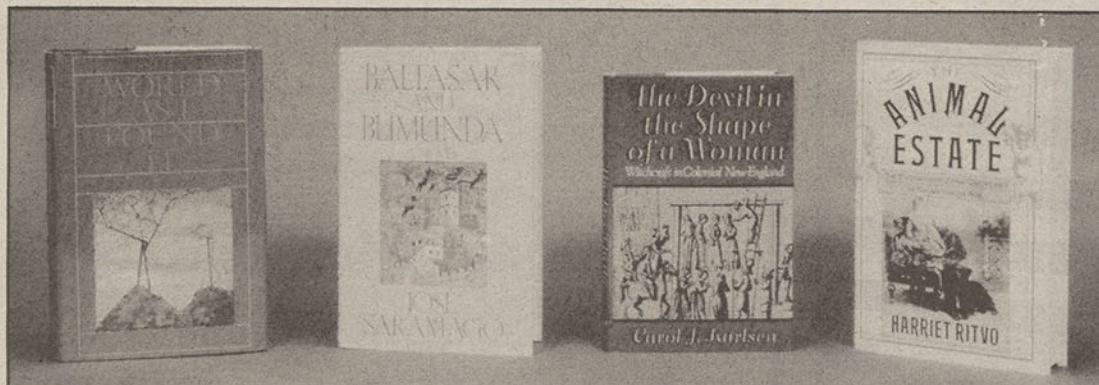
"My initial thought was that there was going to be corn in every single dish," explains organizer Sandy Hicks, "but then I thought, 'God, if someone's allergic to corn, we're in trouble.'" Hicks, a small, middle-aged bundle of energy, recently reduced to super-slender by her own plague of allergies and sensitivities, adjusted the menu. But despite the addition of beans, squash, and sunflowers, as well as amaranth, orach, and sumac, the "Corn Capers" dinner title stayed; the star of the evening is what Hicks calls "Amazing Maize—the real gold of the new world."

This \$20-per-person dinner is a fundraiser for the Botanical Gardens put on by the forty-member Herb Study Group that Hicks coordinates. Meal preparations began more than a year ago when she convinced the Herb Study Group to research and grow ancient Native American food plants. Behind the greenhouses tonight lie the harvested remains of their carefully nurtured and measured garden. Twenty-one-foot-tall corn stalks rest with less spectacular varieties of corn, beans, squash, chiles, and gigantic tangles of magenta amaranth, a grain plant once worshiped by the Aztecs. "I try to make a course of study meaningful, to make it come alive with workshops and the garden," Hicks says, "but let's face it, the big reward is food."

A rhythmic drumbeat pounds through the lobby, now jammed with over a hundred guests. The crowd pulls back to reveal Hicks, dressed demurely in a perfectly tailored suit and a ruffled blouse, beating welcome on a tambourine-like Indian drum. She stands as tall as possible and, in the temporary hush, begins to detail the appetizers and drinks laid on a long table. One bowl holds sinister appearing Chicha de Maiz Morada, a punch made with black corn; another contains a pale punch that, on sampling, tastes like liquid pumpkin pie. There are icy anasazi bean-cabbage leaf roll-ups, black bean lemon basil pate, an abundance of spreads, and piles of blue corn chips; only the bowl of popcorn is reassuringly familiar. After guests heap their small plates, Hicks encourages them to explore the adjacent conservatory. Tonight the \$1 fee, a recent survival necessity, is waived.

At last, the doors to the dining room swing open to tables strewn with leaves

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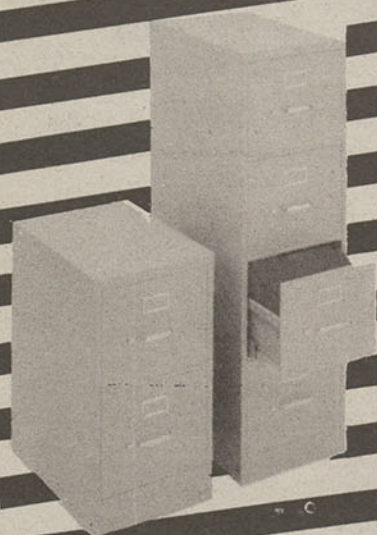
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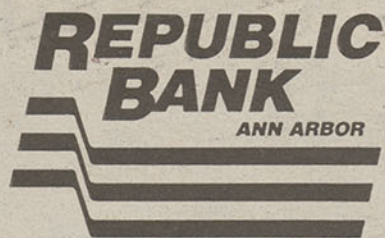
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and pumpkins festooned with plumes of the magenta amaranth. Herb Study Group members heap food on passing plates, diligently describing each dish—blue corn bread, a medley of native vegetables, pozole corn and venison stew, rabbit and chico corn stew, a native green salad, amaranth greens with beans, and more.

A guest timidly accepts Hicks's challenge to sprinkle ceremonial cornmeal about the room, a ritual Hicks observed at the San Ildefonso Pueblo in New Mexico last January. "That's where I learned about chicos, pozole, and all that stuff," she explains. She fell in love with blue corn chips—blue corn is "very nutritious, higher in the amino acid spectrum than most corns." After returning home, she made a few well-placed phone calls. Blue corn chips now are available at the People's Food Co-op and Arbor Farms.

Hicks continues to ply the five score eager eaters with information. With four hundred times the power of sugar, the leaves of a little herb called *Stevia rebaudiana* have sweetened the cornsilk tea. The greens served with bacon and beans are pigweed, a relative of spinach. "I don't eat spinach any more," a neighbor-

ing diner reports. "I'm too lazy. No matter how many times you wash spinach you still have sand—but not pigweed."

People juggle their way back from the dessert buffet balancing Mazzamora Morada (more black corn and fruit in a pudding), Indian pudding swimming in maple syrup, pumpkin cake, and pinole, a drink made from toasted corn, sugar, chocolate, and spices. Hicks reports that the world's greatest endurance runners, the Tarahumara Indians of the Sierra Madre, consume only pinole—either as a cereal or as a beverage—on their long runs. An experimental procedure for toasting the corn for the pinole almost cost Hicks her kitchen when a drawer beneath the stove caught fire. Equipped with baking soda and a fire extinguisher, Hicks took the crisis in stride.

When the last diners have taken their second helpings of dessert, Hicks introduces the speaker of the evening, the renowned U-M ethnobotanist Dick Ford. His many credentials include participation in "The Great Teosinte Hunt" in 1971, a search for corn's original ancestor that took botanists and anthropologists into remote Mexican highlands. Stalks of teosinte, a strange, giant grass that looks a little like bamboo crossed with sugar cane, are in the study plot out back.

Ford enthusiastically weaves arguments and theories about the odyssey of corn, information that outdistances most of his well-fed audience. As he stands in front of his projected slides, the word "seeds" marches down one arm and the name "pinon nuts" reaches up to his face. "Teosinte is smart," he affirms; it has built-in survival characteristics that our modern "stupid" corn has lost, including a natural resistance to bacteria and fungi. Ford warns that a massive corn crop failure is a biological disaster only waiting to happen. He concludes with a strong message—that the variety of genes in the ancient corns searched out by archeobotanists and ethnobotanists, and now planted by the Herb Study Group in the Botanical Gardens, "may save the modern world."

Bolt upright, Hicks has followed every word. Later she complains that her insatiable curiosity is her "biggest problem. I'm interested in everything. Everything I do I enjoy. I wish I didn't," she says. "It's awful to enjoy everything, because then you're spread too thin." (She designs gardens, edits the Herb Society of America Newsletter, is Treasurer of the Friends of the Matthaei Botanical Gardens, leads tours to English gardens, and recently has been asked to conduct similar tours to China.)

"Well, isn't he the most encyclopedic person you've ever met?" Hicks asks the audience after Ford winds down. She encourages the visitors to look at samples of native plants grown in the Botanical Gardens and to buy baskets of blue corn to take home. She says, "You are now experts on corn—you certainly know more than your friends do. The next time you're together and popping popcorn into your mouth, you can pop bits of information at them."

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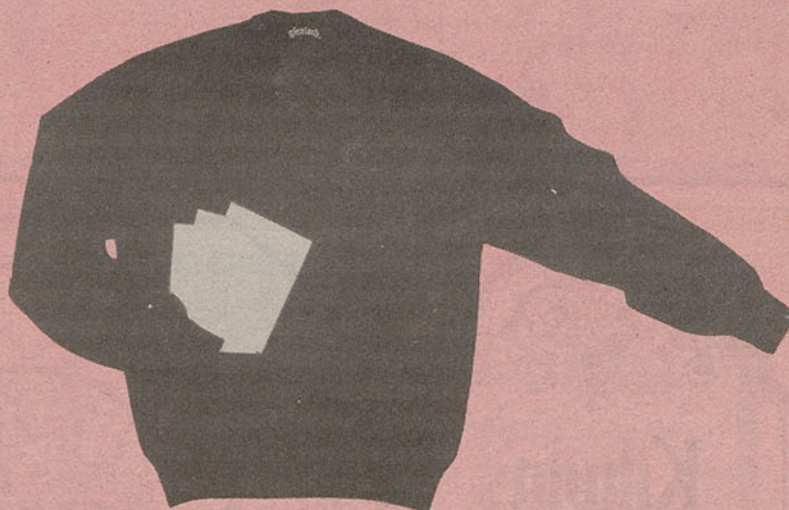
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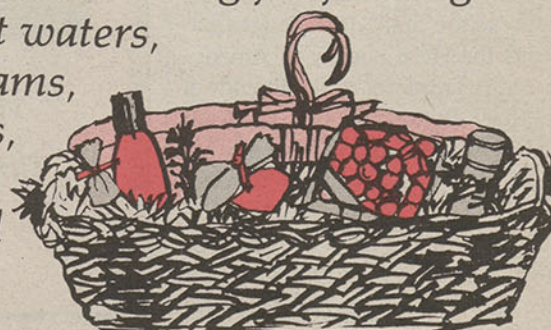
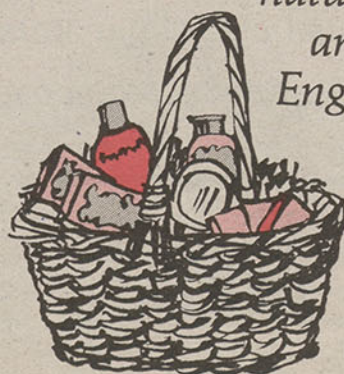


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Elephant

Flora's day in the alley.

On the sunny Indian Summer Tuesday when Flora the African performing elephant spent the day in the alley of the Michigan Theater building, a certain percentage of passers-by walked right on without even noticing. Others did a double take but didn't miss a step. Some removed their sunglasses to be sure they had really seen what they thought they had seen: a three-thousand-pound elephant tethered to the eastern wall of Liberty Square, a few yards away from where Emma the pony stood chewing her hay. Behind them, Kenya the leopard was pacing in her cage.

Flora and Kenya were in town to appear on the Michigan Theater stage, doing a disappearing act in Circus Royale. Emma had been kicked out of the show but was along for the ride, explained Penny Pegram, the troupe's blond young general manager.

The New Jersey-based troupe had parked its animal van on Liberty, Pegram said, but had had a little trouble with the trailers that housed the humans in the show. They had yellow meter bags to secure parking on East Washington and Liberty, but city officials had warned that they couldn't sleep overnight in the trailers while parked on the downtown streets. "There's some kind of city ordinance to keep out gypsies," Pegram had heard. She said Ann Arbor was the only city they'd been where they couldn't spend the night parked on the streets. They had retreated for the night to a

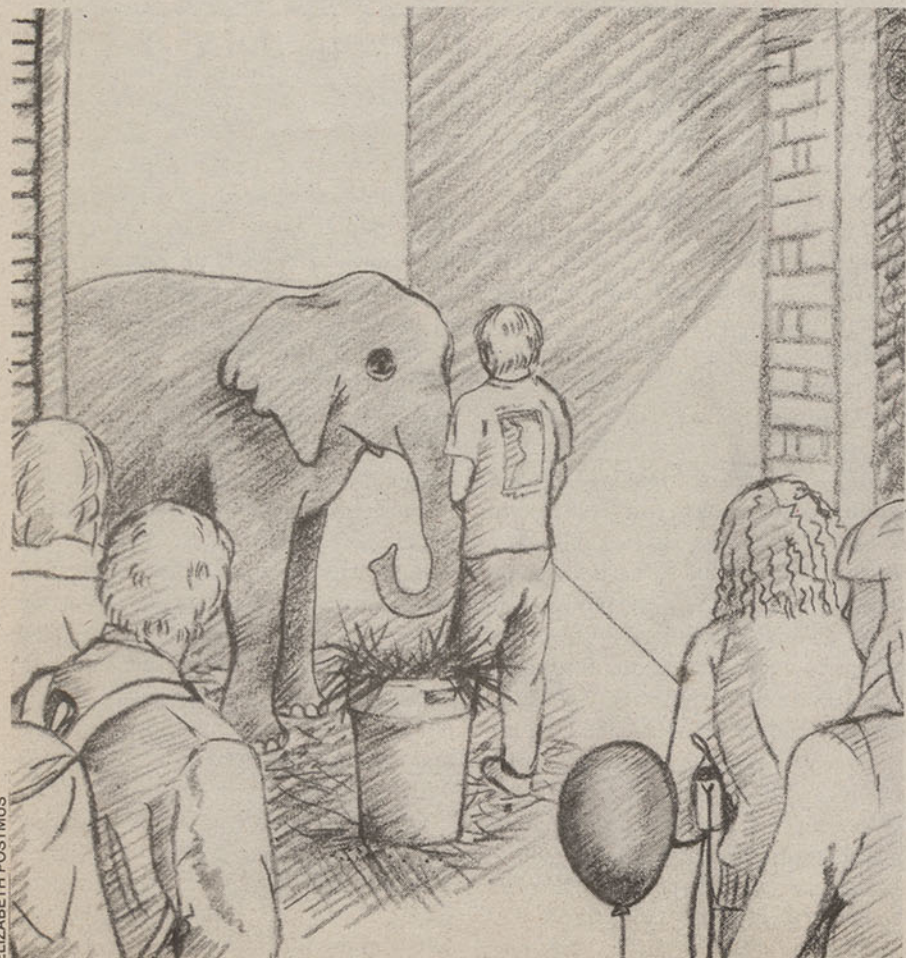
campground in New Hudson. "We're not here to cause trouble," she said, in British tones.

Reactions varied widely among those who stopped to look at Flora, from outrage to mesmerized stares and requests to get closer. "Oh my God, did you guys see the elephant?" an undergraduate called out to her friends, who had walked on, chatting and joking, while she stopped to take in the scene.

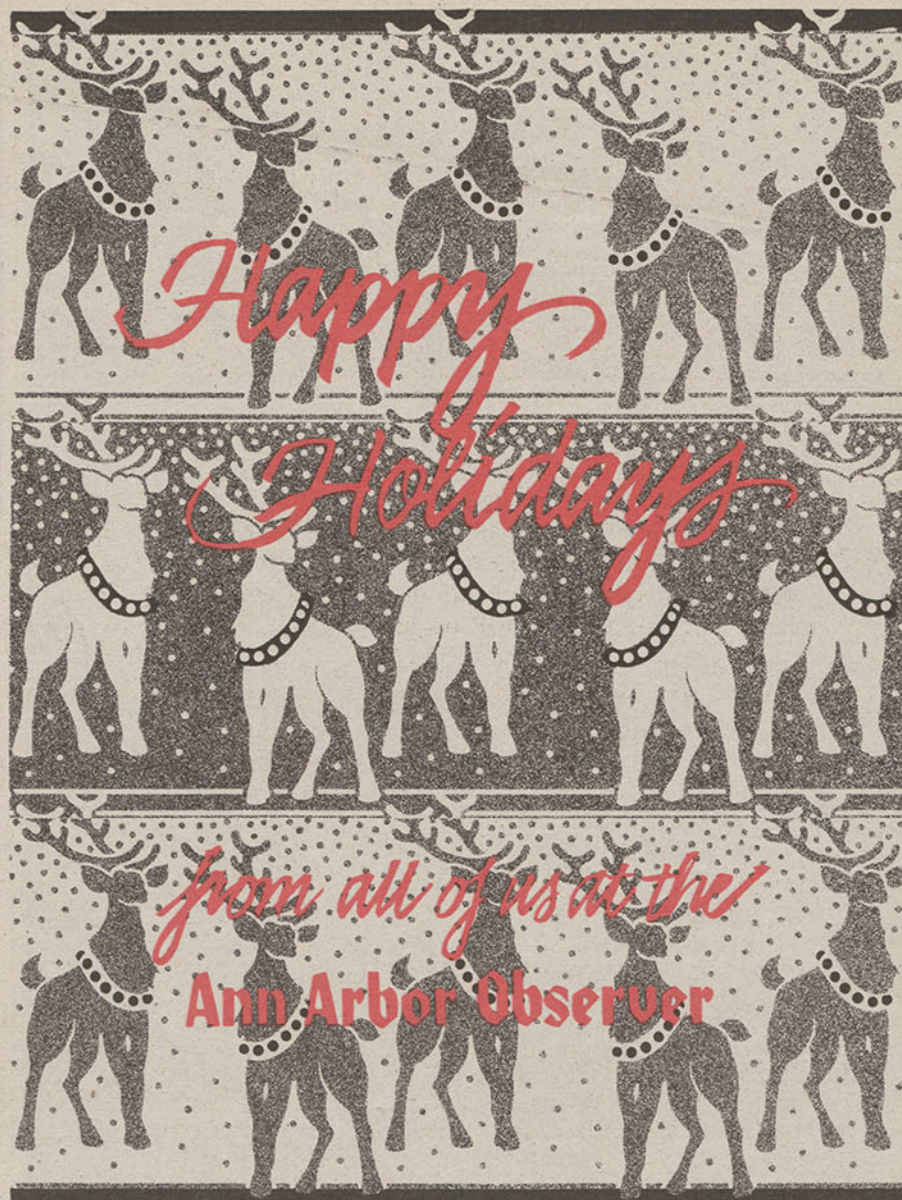
Two employees of Harry's Army Surplus, who introduced themselves as Magnavox and John, wandered by on their lunch hour. How did they feel about seeing an elephant in the alley? "He's great. I don't mind. You get some decor to the place," answered Magnavox. "I would like to see more elephants and less students," remarked John, removing his very dark punk glasses to get a better look. "There's too many of them. I'd rather look at elephants."

Jason Radine, a Community High School student, pulled up on his bike. He'd heard about the animals parked in the alley and had ridden over on his lunch break to have a look. He said that he usually used the alley as a shortcut, but he wasn't particularly unhappy that the elephant was blocking his usual route. "It's a fine place to put it," he said. "There's lots of room. I've acted onstage in the Michigan Theater, and I know there's no place to put an elephant backstage."

Eric Caplan, a Ph.D. student in history at the U-M, surveyed the scene. "I think the elephant looks exploited," he said sardonically. "It's chained. It's all alone. It's not with other elephants. It's got a pony and a leopard, but elephants don't mate with ponies and leopards. This elephant in this alley is symbolic of all that's wrong. It should be back among other elephants."



ELIZABETH POSTMUS



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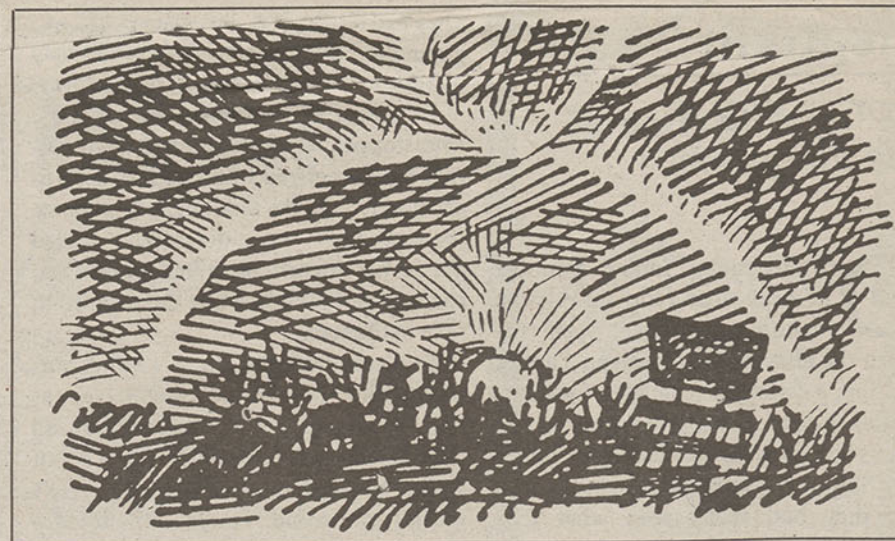
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NANCY HANSEN

"It's interesting," he added, "that they can't make it disappear in the alley."

Sun dog on Washtenaw

A bleak commute transformed

One morning last December, it was barely dawn when we drove out Washtenaw Avenue toward Ypsilanti. A light drizzle was freezing on the windshield, and Washtenaw was icy in places. In the sky ahead, the rising sun on the horizon turned the damp air gold. Dark bits of cloud hurried across the luminous yellow gauze of the upper atmosphere.

Drivers holding cups of hot coffee were entering traffic one-handed from fast food drive-ins, or hurrying in and out of gas stations they hadn't allowed time for. In the slush where Washtenaw dips under US-23, cars were cutting across lanes to get onto the entrance ramp or squeezing in from the exit ramp. Then, up past the Carpenter Road intersection, we saw something very strange.

Where Washtenaw disappears over the top of a hill on its way to Ypsilanti, a column of light the color of orange flame engulfed the road. The line of cars continued mechanically toward it, bumpers invisibly locked a few feet apart. The light seemed a little more yellow on the left side, and we thought we saw, to the left of the yellow, a hint of green.

Thrilled, we realized that we were not heading like lemmings toward our doom. We were looking at a sun dog. Sun dogs are concentrations of refracted light on either side of the sun (or the moon). The ice clouds that cause the dogs may also produce halos around the sun (or moon) 22 degrees away from it, and sometimes they also produce an arc—called the upper tangential arc—tangent to the top of the halo.

We wondered whether there might be another dog on the other side of the sun. A quick glance revealed only empty sky. But when we looked again, a cloud had moved beyond Howard Johnson's, and there

was the other column of purple, blue, and green light. Around the sun there was a great ring of light reaching down to the dogs on either side. The ring was crowned at its highest point with an upside down golden arc, bright against the darker part of the sky, the two ends streaming up past where the car roof blocked our view.

The traffic crept into the intersection. The stop light wouldn't turn red, nor was there anywhere to pull over. We wanted to straighten our arm, look through spread fingers, and measure the angular distance between dog and sun to see if it really was 22 degrees on the horizon. (That would be from the tip of the thumb to the tip of the little finger.) But we were confined by the swarming traffic and our tiny Toyota. With all the beauty we could imagine out there over Washtenaw, we concentrated on the slush-spattered cars around us, maintaining our part in the perpetual traffic machine.

Baggie art

Sinuuous patterns of squares on Rackham's floor

Sunshine glanced off the small red maple trees across from the Rackham Building on a recent November afternoon. Inside the building, in the vast, dimly lit Rackham foyer, master's of fine arts degree candidate Ruth Green was readying 105 Baggies, each holding a selected combination of shredded castaways—scraps of yarn and disintegrating ribbon, dried roses and irises, knobby twigs, remnants of sandpaper, tiny pink nipples stripped from contact lens cleaner bottles, clumps of dark lamb's wool still greasy from the lamb, straggles of straw, tiny coiled springs, bits of colored paper and julienned cellophane, sparkly plastic things, lumps of white wax, and other minutiae that most people, even other artists, toss out.

Green and her friend Cynthia Lempert each knelt down, picked up a Baggie and spilled its contents into a cardboard form. They patted out the material and removed the forms, leaving thirteen-inch

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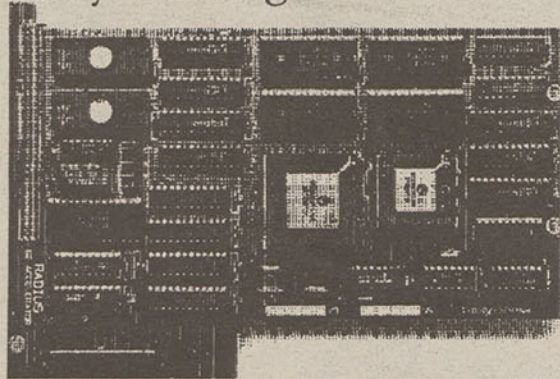
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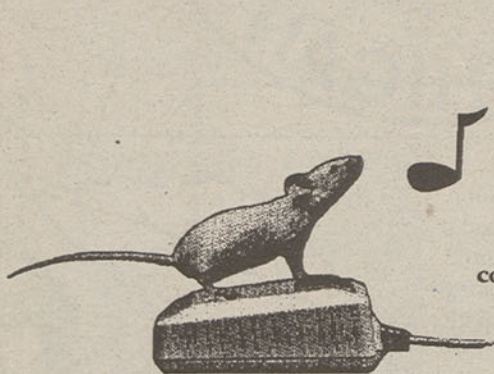
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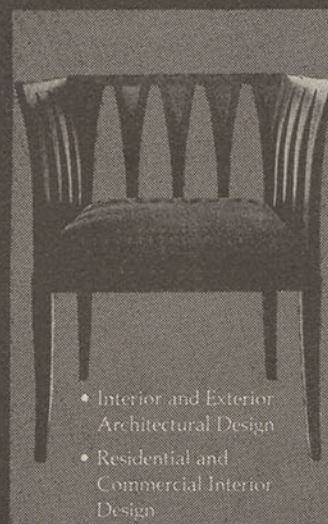
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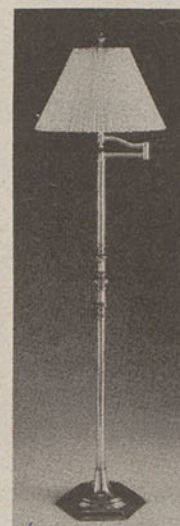
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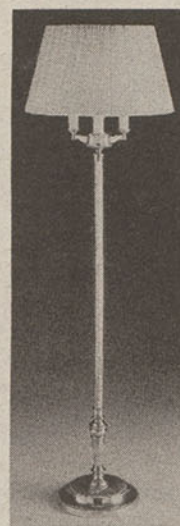
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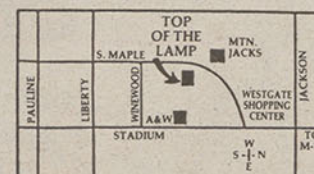


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AROUND TOWN *continued*



squares of odds and ends on the floor. They repeated the process, placing some squares on the massive round central black table and arranging others in long looping patterns on the foyer floor, until all 105 Baggies were empty. Their effort looked ritualistic; it also looked like a lot of work. It was art work in progress, though Green didn't say so unless asked, and only about half the passersby asked. Of the other half, some seemed genuinely oblivious, deep in academic thought, but quite a few cautiously ignored the whole thing.

A student stopped to ask, "Is this from the art school?" Answered in the affirmative, she continued, "Oh, I love it." The fluttering bits of objects scattered light like the flickering maples outside, and the squares like the leaves were surpassingly lovely, delicate reminders of things expendable and impermanent.

A slight man with a sandy beard and merry eyes conducted a conversation with Green: "What are all of these things?" he asked. "Chopped up stuff," she replied. "What's the purpose?" he asked. "Seeing what it will look like in a space like this; I like the mixture, so you see things juxtaposed," she replied. "Oh," he said, "I've heard of post-modern art. Maybe this is post-Cuisinart." "Cuisin-art," Green returned happily.

"I just wanted to let you know it's beautiful," a small woman in a brightly embroidered vest called out to Green, who was bending again at her work like a woman in a rice paddy. Another woman leaned forward to study a square made of brightly colored metallic rings and discs that lay at a break in the line of squares. "It's interesting that it's at the end," she said. "Or, it could be the beginning."

Two men in suits stepped over some of the squares to look at the display board where Ph.D. exam times are posted. A candidate for a degree in mathematics was to defend the thesis, "Enumerative and Existential Combinatorics Concerning the Power Set of the Power Set of a Set."

After photographing the squares, Green and Lempert replaced the materials, square by square, in the 105 Baggies. Three hours after they began, the foyer was again empty.



A U-M natural resources grad and tree-care practitioner sets the record straight about the Wurster Park tree depicted on Ann Arbor's city seal.

Calls and letters

The oak in Wurster Park

Guerin Wilkinson of Longshore Drive wrote to correct a botanical error in the story on city arborist George Hunt (Ann Arborites, November).

Dear Observer:

I don't know how these things get started. It has been reported on several occasions that the beautiful massive oak in Wurster Park is a chestnut oak (*Quercus prinus*). In fact it is a chinkapin oak (*Quercus muehlenbergii*).

The two species are superficially similar, especially in regard to the leaf shape. However, any tree-lover native to a more southerly state would have little difficulty distinguishing between the two. The difference between their barks is particularly striking—that of chestnut oak is deeply fissured, whereas that of chinkapin oak is thin and silvery gray.

Chinkapin oak is a definitive native of Michigan, found occasionally, but sometimes in local abundance, in the southern counties. According to Barnes and Wagner's *Michigan Trees*, chestnut oak is known from only one locality in Michigan (Waterloo State Recreation Area); however, some observers have suspected that this occurrence is due to a deliberate introduction.

Sincerely,
 Guerin Wilkinson

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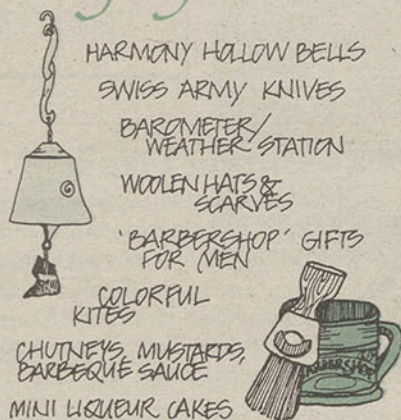


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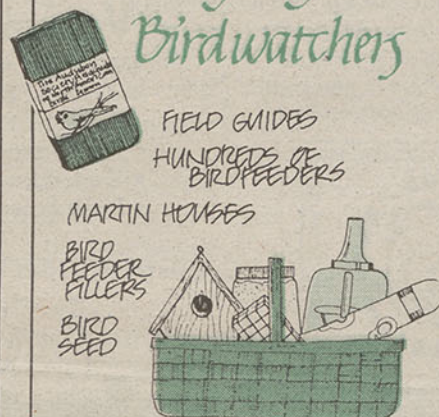
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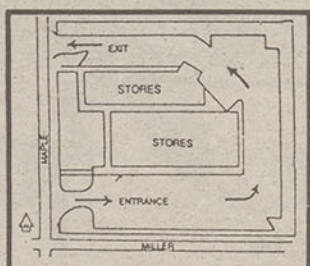
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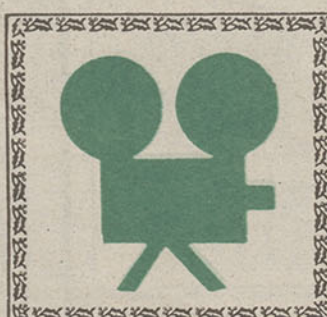
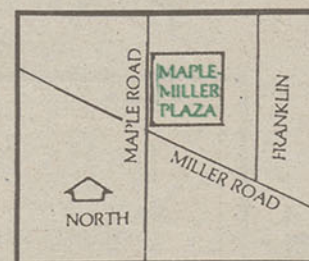
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This is the first in a series of articles airing (but not solving) issues about downtown Ann Arbor's vitality. The articles are joint products of the Ann Arbor Observer and Ann Arbor Area 2000's "Lively Downtown" task force: Peter Allen, Gunnar Anderson (co-convenor), Connie Dimond, Mary Hathaway, Will Hathaway, Mary Hunt, Jerry Lax, Margo Nichols (co-convenor), Norm Tyler, and Carolyn White. This first one explores the fringe where downtown activities touch neighbors' lives. Future articles will look at the downtown parking experience; historic preservation in times of change; the role of zoning in a healthy downtown; and more.

—Gunnar Anderson and Mary Hunt

The dilemma of living on the fringe

How to accommodate downtown growth while maintaining quality of life.

Living near downtown is a mixed blessing, most close-in residents say. When people walk on their daily errands, to the bank and the library, to Schlenker's and Lucky Drug, to Zingerman's and Kerrytown and the co-ops for groceries, they do notice more, feel more connected to the places and people around them than when they use the car. (See Rose Wilson's article, p. 26.) They bump into friends, pass store windows that draw them inside.

But convenience and that intimate, neighborly feeling are offset by pressures and irritants. In development conflicts involving neighborhoods that abut healthy central cities, from Ann Arbor to Santa Fe, from East Lansing to Sarasota, a few irritants surface over and over.

As downtowns expand, neighbors' problems include a loss of historic context; the creation of "zones of uncertainty" where current uses and zoning differ; sudden transitions in building scale; traf-



PETER YATES

fic; and schools.

"What makes a lively downtown depends on healthy neighborhood edges," observes planner Connie Dimond, coordinator of the Downtown Plan. "It's much easier to have a healthy downtown when there's a substantial residential population and stable, well-maintained neighborhoods. The trick is to balance—how to enhance the health of neighborhoods and permit downtown growth."

To strike the right balance, the city has a whole spectrum of possible planning tools, from zoning to historic district ordinances. Here's a list of major issues, and major options for dealing with them, based on experience in Ann Arbor and elsewhere.

★ ★ ★

ISSUE: Development threatens the loss of historical landmarks and reference points that give people a sense of where they are, in time and space, and where they've come from.

POSSIBLE TOOL: A downtown his-

toric district ordinance in which the city's Historic District Commission reviews proposed changes and approves compatible new construction as well as renovation projects. Historic preservation ordinances are not as restrictive as many people think. Some changes may be made to buildings in historic districts; new buildings may also be constructed under some circumstances. A council-appointed "Downtown Historic District Study Committee" has been working on this since 1979.

The proposed ordinance will probably designate three commercial districts (Main Street, State Street, and Kerrytown), each including some fringe residential buildings for historic scale and context.

★ ★ ★

ISSUE: "Zones of uncertainty" where neighborhoods of old houses have been zoned C2B/R, a category that permits much larger buildings. (See map, p. 25) The Downtown Plan refers to this as the "interface area." Parts of Ashley, First, and Main north of Miller exemplify the conflict between present and potential use. Under C2B/R zoning, the houses that currently occupy the area could be replaced with large commercial buildings the size of Washington Square, at the corner of Washington and Fourth.

Such development in downtown fringes was anticipated and welcomed when the zoning was established in the Sixties, a time when residential demand for older, close-in housing was low. Today's values are more preservation-minded, but "downzoning" to a less intense use is politically extremely difficult. These are tomorrow's battlegrounds.

Resident Bob Elton writes, "I am told

Sloan Plaza looms in the backyard of houses on Ann Street. Dramatic changes in scale where large downtown buildings adjoin homes are a disconcerting fact of life on downtown's fringes.

by the city's Downtown Task Force that there is little or no housing on North Ashley between Miller and Kingsley, that it has 'gone commercial.' I know from first-hand observation that this is simply not the case. I have seen homes restored and renovated—modest older homes for people who want to live downtown."

ONE CATEGORY OF TOOLS: "Downzone" the interface area in any of a number of ways. The Downtown Development Authority boundary could be redrawn at Miller rather than at Kingsley in this instance, to make the area in between less attractive for developers. Permitted densities could be reduced, while encouraging higher densities within downtown's core. Permitted land uses could be modified to allow housing but limit commercial and office buildings. Building height maximums could be set.

ANOTHER POSSIBLE TOOL: Historic district designation for an area. Some architecturally distinguished houses already are officially designated as part of historic neighborhoods. Those along Ann Street and Fifth Avenue are part of the Old Fourth Ward. Many people feel that the houses on the south side of East William deserve the same kind of protection in a "Downtown Residential Historic District"—both for the sake of the visual context and for the wholeness of the neighborhood.

A contrary opinion: Accept change. Democratic councilwoman Doris Preston, chair of the Downtown Plan Steering



PETER YATES

Chapin Street at 8:30 a.m. "Parking encroachment" by downtown workers looking for free parking causes friction with nearby residents. A pilot program in the North Central area that limits street parking to two hours except for area residents has pretty well solved the problem there.



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STREETSCAPE continued



PETER YATES

Urban fringes have long provided relatively inexpensive housing, but in Ann Arbor, fringe property values are rising dramatically. Developer Garnet Johnson's Wickliffe Place condos, north of Kerrytown, list for a formidable \$155,000.

Committee, longtime planning commissioner, and current director of Adrian's DDA, says, "Although the existing lower-density residential structures in these 'interface' areas may seem valuable as an affordable downtown housing resource today, we must face the fact that somewhat higher densities are likely to be the key to making housing affordable in the future. Many of the older residential structures here can and should be redeveloped to provide new, moderate-density housing—preferably in a town-house format. At the same time, historic structures which positively contribute to area character should be preserved."

★ ★ ★

ISSUE: Sudden transitions in buildings' character and scale. This is always a sensitive issue where downtowns meet adjoining neighborhoods. The new six-story Ann Street parking structure looms over and shades the small houses on North Ashley. This sort of awkward transition is widely seen as unsettling.

Similarly, new "infill" construction looks disturbing when it doesn't respect the existing fabric of its neighborhood in terms of roof lines, setback, building materials, and architectural style. That's why flat-roofed, three-story apartments are so visually disruptive in Ann Arbor neighborhoods characterized by the strong rhythms of front-gable two-story houses marching down the street.

POSSIBLE TOOL: Softening sudden transitions between large buildings and small-scale residential—for instance, by stepping down to smaller, three-story offices and then to townhouses. The preliminary Downtown Plan recommends "enhancing incremental transitions in land use, development density, building scale, and height" within the interface areas to reduce development's impact on adjoining neighborhoods.

POSSIBLE TOOL: Design guidelines, mandated or voluntary. The Old West Side Historic District Ordinance requires new buildings (like Old Walnut Heights on South Seventh at Madison) to conform to existing roof pitches and setbacks. Boulder, Colorado, has voluntary design guidelines for infill buildings. Developers actually like them, because following

them makes projects more marketable and raises the aesthetic level of an area.

★ ★ ★

ISSUE: Downtown workers looking for free parking have long clogged close-in residential streets and have now spread as far as Spring and Third streets. This creates a serious conflict with residents in neighborhoods where houses are frequently occupied by several adults with cars and often lack driveway or garage space.

Steve Thorp of Chapin Street complains, "I would like to park in front of my house occasionally, but downtown workers are hogging the space." And Alice Wethy, a lifelong resident of Cambridge Road, mentions that "an advance guard of retail workers on South University is already parking on Lincoln south of Cambridge."

POSSIBLE TOOL: Residential on-street parking permits for close-in residents, two-hour parking for all others. North Central residents now have such permits for their cars, which has pretty much solved their parking problems. The city expects to expand the program elsewhere.

★ ★ ★

ISSUE: High traffic volume and truck noise on close-in residential streets, especially on First and Ashley south of William, which form a one-way pair used to bypass Main Street congestion.

POSSIBLE TOOL: Returning the First/Ashley pair to two-way traffic is suggested in the Circulation section of the Preliminary Downtown Plan. Without ever mentioning the once highly controversial Packard/Beakes bypass, the plan's circulation map pictures new connections between Main and Ashley just south of William. They are labeled "evaluate alternative S. Main/Ashley connector alignments."

Downtown Plan coordinator Connie Dimond notes, "One of the prices that central city residents should expect to pay for the benefits of living so close to the center of activity is higher traffic volumes. Nevertheless, efforts can and should be made to direct downtown-oriented and through traffic to non-neighborhood arterial streets."

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ISSUE: Affordable housing. Traditionally, aging fringe neighborhoods have attracted a diverse mix of residents. But with fringe property values rising dramatically, established fringe neighborhoods, like the Old West Side, tilt toward yuppified homogeneity. Upscale homeowners, heirs of the urban pioneers, effectively mount "Not in My Backyard" campaigns against developments they don't like. As the income of fringe dwellers rises, the issue of affordable housing grows. It can arouse strong emotions about deeply felt issues of social justice. Take, for example, the battle over the West Liberty Street SRO, which caused a bitter split within the ranks of Ann Arbor's Democratic party.

POSSIBLE TOOL: Subsidize housing development. The city could reduce the cost of housing through direct or indirect subsidies, including property tax abatements, low-interest financing, below-cost sales of city land, and contributing to the cost of parking.

★ ★ ★

ISSUE: Some fringe children are separated by miles from their schooltime friends. In some closer-in fringe neighborhoods without many children (for instance, almost the entire north side between downtown and the river), children are bused to suburban Haisley School, whose attendance area isn't even contiguous.

POSSIBLE TOOL: Draw school attendance areas that respect neighborhoods' geographic context. Near northside children should once again be in the Mack School attendance area.

★ ★ ★

ISSUE: Single, massive uses of territory (railroad tracks, parking lots and structures, large institutions like hospitals, daytime-only bank and financial districts, even parks and civic centers). These gener-

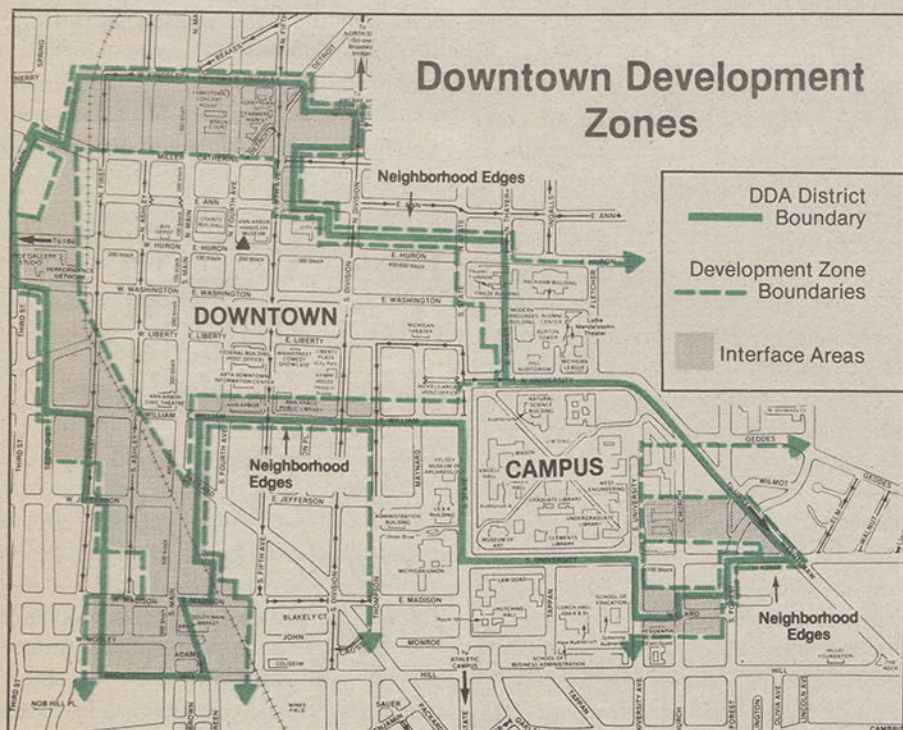
ate traffic at limited times and become underutilized no-man's lands at other times. They often form dead ends and barriers for people using city streets. In Jane Jacobs's down-to-earth urban planning classic, *The Life and Death of Great American Cities*, one chapter (called "The Curse of Border Vacuums") stresses that streets are kept safe by continuous mingling of people there for different reasons—work, shopping and errands, entertainment, classes, and home.

In Ann Arbor, the railroad tracks west of downtown are an example of a border vacuum. The tracks do provide a beneficial barrier against commercial spillover into neighborhoods, and the light industrial uses they generated historically now turn out to be pockets of creative development opportunity. The tracks even provide an adventurous alternate route to downtown.

But some negative "border vacuum" effects of the tracks remain: deserted viaducts on Washington and Miller that discourage evening pedestrian traffic, and long stretches of buildings like the city garage and Performance Network's Huron Street side that are empty at night. These effects isolate downtown from its adjoining neighborhoods and its close-in recreational resource, West Park.

POSSIBLE TOOL: Changing the future development character of the area just west of the railroad to be more residential. Architect Ilene Tyler, a planning commissioner and member of the Downtown Plan Steering Committee, says, "More intensive, residential use [of this area] would create the greatest benefits for the adjacent neighborhoods and for downtown. Resident-serving commercial uses could be blended into this new downtown neighborhood. Some public open space [see "greenway," p. 26] will be needed to support higher intensity residential development."

Doris Preston adds, "Special care



The Downtown Plan now nearing completion has identified "interface zones" where close-in fringe neighborhoods were zoned for commercial use back in the Sixties. These areas—where zoning presently permits existing houses to be replaced by buildings the size of Washington Square downtown—are tomorrow's battlegrounds.

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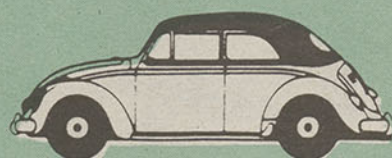
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STREETSCAPE continued

should be taken to ensure that new and existing commercial development fits comfortably into the residential context. We need to look for better ways to provide the parking needed to serve these uses, to avoid having 'dead' spaces dominate the area."

POSSIBLE TOOL: An Allen Creek valley-floor "greenway," using public investment as a catalyst for private residential investment, could create an environment attractive to housing. Pathways and well-landscaped sidewalks could link landscaped open spaces, offering walkers, joggers, and cyclists new routes across town as far as the Michigan Stadium and the Huron River. This could be akin to the very attractive Riverwalk along the Grand River through downtown Lansing, which is well used and safe, night and day. In Ann Arbor, portions of publicly owned parcels (the First/William parking lot, the Public Works yard between Washington and Liberty) could create larger elements of this open-space system. Streetscape improvements (lighting, widened sidewalks, trees) on radial streets leading to downtown (Liberty, Huron, Miller, for example) could create an attractive "spine" to which new private investment could "attach." Open-space easements for the greenway system could be encouraged by incentives like density bonuses that allow property owners to build more densely on their remaining property.

The fate of old houses at the edge of development

*Developer Peter
Allen's perspective*

As downtown development increases, the rows of old houses immediately adjacent to commercial uses and parking (the small houses on South Ashley across from Kline's parking lot, for instance, or the old houses on East William across from the library and "Y") might seem likely candidates to be demolished for higher density residential or commercial development. Zoning already permits it, and demand is strong.

But real estate realities may well dictate otherwise, says developer Peter Allen. It all depends on the cost of acquiring the property. When a house of some value sits on a relatively small lot, it may simply be too expensive to acquire it for demolition.

Allen takes the case of the houses facing Kline's parking lot. "The idea that someone will buy up those houses and bulldoze them for a high rise is unrealistic," he says. "Let's say the houses are worth, on the average, a hundred thousand dollars each. That works out to forty-seven dollars per square foot—an outrageous cost for land." Allen says that he was told that the site of One North Main, for ex-

ample, was acquired for \$17 per square foot. On Ashley, where Allen tried to assemble a parcel, he says, "You'd pay a premium for the land because the house is on it. And preservationists present a political risk. I think the 'highest and best use,' mainly because of the proposed parking deck, is to gut the inside, redo the outside, and make the houses 'character retail,' renting for ten to fifteen dollars a square foot. It's hard to find retail space under two thousand square feet on Main Street. Here, they could get from seven hundred fifty to one thousand square feet." Ashley between Liberty and William has many different owners with many investment goals; Allen feels it would be quite difficult to assemble a parcel of any size. He ought to know; he tried.

The economics of land acquisition would be quite different on North Ashley between Miller and Kingsley, Allen acknowledges. There, some parcels are already vacant; lots are larger, and houses take up less of the lot. Demolition is a more likely outcome there—though the Downtown Plan and lobbying to preserve residential use present a significant political risk.

What about close-in old houses with commercial zoning but no good parking—for instance, the houses on East William across from the "Y" and the library? Currently they rent for \$7 to \$8 a square foot as student housing. "Stripped and redone as office/retail, they would be candidates for upvaluing at from ten to fifteen dollars a square foot," says Allen. "Or they could be very upscale faculty/Yuppie housing for those rents."

Ever the enthusiastic salesman, Allen envisions a substantial future market for these Cinderella properties. "When the big projects [One North Main and 301 East Liberty] are full, we'll go to a whole new rental level. Demand for old houses with commercial zoning will be driven by specialty shops, accountants, small businesses who want to be downtown but don't want the higher rents. They can buy their own building. Or current owners, tired of student tenants, might say, "I can get office tenants, better rents, and a good retirement income if I fix it up for new occupants."

Rose Wilson on the value of close-in living

*Her neighborhood
stretches from Kerry-
town to The Ark.*

"Without reflection, we had accepted a common American ideal of a house in the country, or at least in the suburbs. But as we grew interested in parks and open spaces, we became influenced by Victor Gruen's book, *The Heart of Our Cities*, and his description of a city's downtown as a social catalyst, a milieu which affords easy, in-

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formal interaction among people. We began to question our attitude, and in 1971 we moved from our house on Easy Street to Hamilton Place in downtown Ann Arbor.

"Our former neighborhood was pleasant, but it often felt deserted. On long evening strolls we would often not see a living soul. Our one-block downtown street is a constant panorama of movement and activity—couples, singles, groups, strolling, skateboarding, laughing, singing. We are sometimes annoyed if such activity hits a particularly riotous pitch in the wee hours of the morning, but overall, we love the flow of life around us, and the diversity of people—little kids to ancient folk, with every race and sexual preference represented.

"We enjoy a sense of 'connection' that is deeply meaningful to us. The area a person can reach easily on foot becomes his neighborhood, his immediate and personal living space. Ours stretches from the Treasure Mart to Fingerle's and The Ark, from the Old West Side, where our children and grandchildren live, to the Bagel Factory on South University. It includes museums and movie theaters, as well as shopping, the 'Y,' City Hall, doctors, the University of Michigan.

"We are particularly pleased to see restaurants spilling onto the sidewalks and even the street during the summer months on Main Street. European cities cater to a spontaneous sociability that American cities lack. Perhaps Ann Arbor's downtown can capture some of that ambience."

Rose Wilson and her husband, Gene, the retired director of the Ann Arbor Public Library, are mild-mannered adventure-lovers who espouse downtown living enthusiastically—although they would like fewer cars and many more permanent residents, including more mature and settled people as a customer base for basic, non-touristy downtown stores. "We hope for many more Sloan Plazas and would applaud a few more Tower Plazas," she writes.

How to have your say

Patience and participation

"The decision-making process on planning issues can be slow and tedious, with a high ratio of words to action," says Connie Diamond, coordinator of the Downtown Plan. "But by participating in that process, you can learn a lot. And you can have an impact if you are patient and persistent."

Ann Arbor offers many ways to become involved. The Planning Department (994-2800) can direct you to neighborhood and business groups active in downtown and near downtown areas, as well as providing information on the activities of city commissions, boards, and committees.

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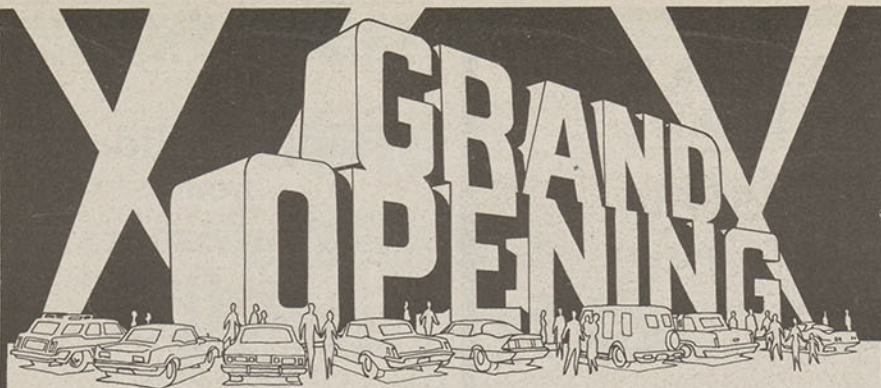
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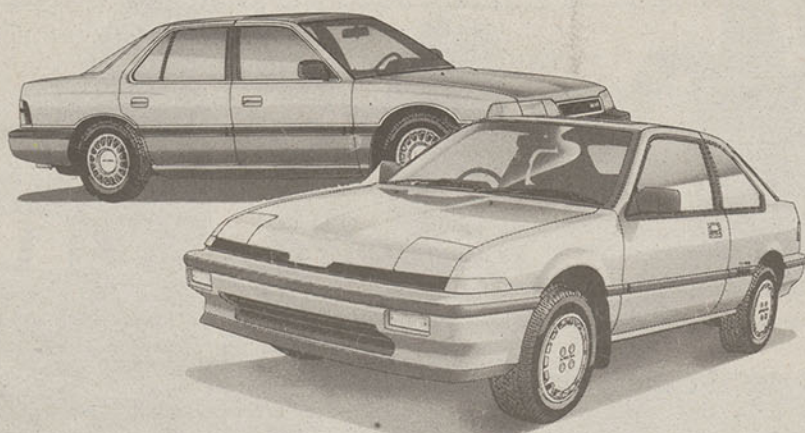
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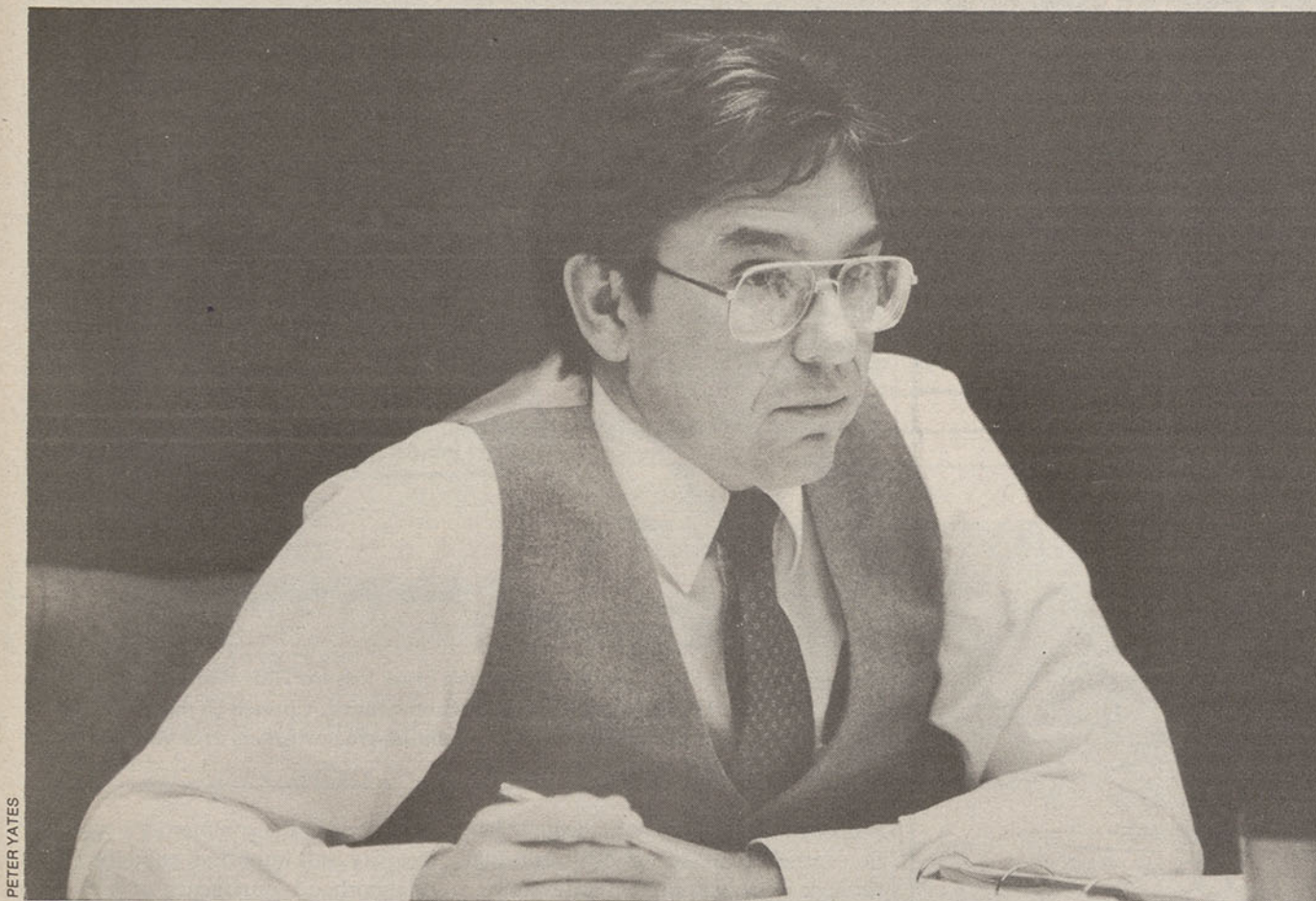
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INSIDE CITY HALL



PETER YATES

The strange votes on the SRO

Bewildering shifts and unexpected defections.

Council's vote on the proposed Single Room Occupancy/Minimum Wage housing project in November was one of the most dramatic in recent council history. The concept for the forty-two-resident building on West Liberty was approved unanimously last winter, but two more approvals were needed to keep it moving forward. First, volunteer developer Bill Martin had asked for a reaffirmation of council's commitment in the face of neighborhood opposition. Second, council had to pass a request for federal funds for the project.

Those seemingly straightforward votes turned out to be both emotionally wrenching and extremely confusing. The motion to reaffirm council's commitment to the project failed by a six-five vote. Bafflingly, however, council then passed the motion to seek funds for the project it had just refused to support.

Republicans Terry Martin and Jerry Schleicher, who were elected to council after the initial vote last winter, made it clear they weren't enthusiastic about the whole idea. The position of Republican veterans Jerry Jernigan and Jeanette Middleton was considerably more confusing. They didn't admit to changing their minds

from their previous favorable votes—but, for quite conflicting reasons, both voted against the reaffirmation. Middleton insisted on interpreting Bill Martin's request for reaffirmation of an earlier commitment as an unjustifiable demand for a guarantee of ultimate approval. Jernigan, on the other hand, argued that the vote would be a needless duplication of the existing commitment, and he later confided that he regarded the request itself as something of an insult. "If Martin was worried that I had changed my mind, why didn't he just pick up the phone and call me?" Jernigan asks.

The Democrats' seven-four majority should still have served to pass the measure. But at the party's caucus the day before the vote, Second Ward Democrat Seth Hirshorn hinted that he might oppose it. When he spoke at council, Hirshorn said that proposed rules governing the SRO's operation—many of which had been devised to mitigate neighborhood anxieties about the project—had turned it into a prison-like "institution" that he couldn't support. Fifth Ward councilwoman Doris Preston—who had given no prior hint of second thoughts on the SRO—then stunned her fellow Democrats by seconding Hirshorn's criticism. Their defections killed the measure.

Council Democrats have labored to provide housing for low-paid workers ever since the Downtown Club SRO closed four years ago. Hirshorn's and Preston's critical defections plainly outraged other members of their caucus. It may have been their visible sense of betrayal that caused the meeting's second unexpected twist. Jernigan and Middleton voted to support the second measure, asking for

federal funding for the project they had apparently just voted against. Explaining the bizarre switch after the meeting, Jernigan maintained that despite his refusal to formally reaffirm council's commitment, he still supported the project.

Jernigan's justification for opposing the SRO on one vote and supporting it on another proved irrelevant. Without the evidence of bipartisan support he had asked for, Bill Martin quit as developer of the project. Since Martin had not only provided crucial expertise but had also undertaken to raise \$125,000 toward its cost, his departure is likely to doom the project.



D.C. GOINGS

Second Ward Republican Terry Martin (right) joined fellow newcomer Jerry Schleicher (not shown) in voting against the project. Second Ward Democrat Seth Hirshorn (left), reversing his earlier vote, opposed the SRO as well. The crucial defections of Hirshorn and Fifth Ward Democrat Doris Preston are likely to cause a lasting split in council's Democratic majority.

Mayor Jerry Jernigan bridled at volunteer developer Bill Martin's request to confirm council's commitment to the SRO project, and voted against it. Bewilderingly, Jernigan then voted for a measure to seek federal funds for the project he had just refused to support.

Democratic disarray

The SRO loss leaves a lasting rift and doubts about direction.

The vote against the Liberty Street SRO was a bitter disappointment to the social justice activists who dominate council's Democratic caucus. The new SRO project grew out of the city's Affordable Housing Task Force—which itself was first agreed to by former Republican mayor Lou Belcher in exchange for Democratic acquiescence to his conversion of the old Downtown Club SRO into offices. It was one of the few unequivocally positive things that veteran Democrats Jeff Epton, Kathy Edgren, and Larry Hunter had to show for their sometimes uncomfortable tolerance of the development boom reshaping the city. Its defeat not only called that accommodation into question, but simultaneously opened a sharp rift that could permanently split the party's council majority.

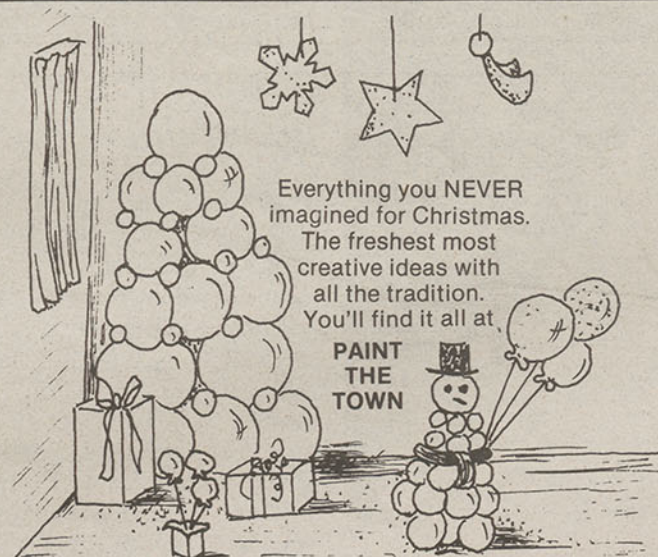
The SRO defeat was the second major setback this year for the Democrats' activist caucus. In April, voters trounced a millage to subsidize new apartment construction in exchange for guarantees that some of the units built would be available at rents affordable to low-income Ann Arborites. But that earlier loss, which

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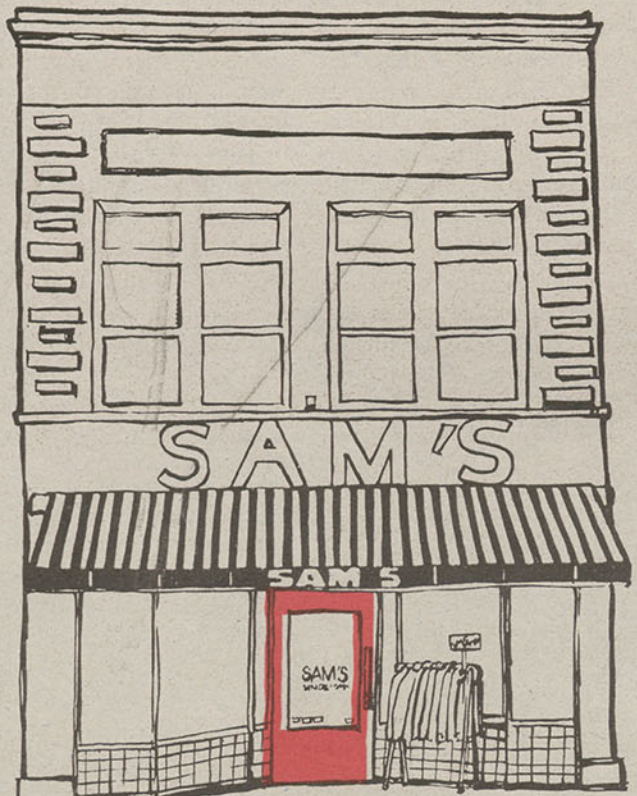
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INSIDE CITY HALL *continued*



D.C. GOINGS

The defeat of the Liberty Street SRO was a bitter loss for Fifth Ward councilwoman Kathy Edgren and other activist Democrats on council. Council Democrats have worked to build housing affordable to minimum-wage workers ever since the Downtown Club closed four years ago.

proponents attributed to inadequate tactics rather than to any fundamental strategic error, was not felt as severely.

The SRO project had been around much longer and had advanced much further, thanks in part to an impressive coalition of businesses—including First Martin Corporation, O'Neal Construction, and architect Dick Fry—that had been willing to volunteer their efforts for the project despite the obvious potential for political waffling. When that potential abruptly turned into an outright repudiation of the whole project, it was a crushing defeat.

With the SRO apparently dead, the sole affordable housing initiative that remains active is Don Gallinger and Dave Shipman's proposed apartment complex at William and First—which would contain only a modest twenty-four subsidized units, and whose feasibility remains to be demonstrated. (One big problem is that its site sits atop the aging drain that encloses what was once Allen Creek.)

The speed and force of the SRO defeat were magnified by the fact that Democrats Seth Hirshorn and Doris Preston provided the critical negative votes. Given the importance of the issue to the rest of their caucus, their votes effectively exhausted whatever political credit they held with their fellow Democrats. The result appears to be a permanent rift in the Democratic caucus. But whether the long-range results of the split will favor the activists or the dissidents remains to be seen.

Skeptics suspicious of the Democratic majority's staying power have long been on watch for the "HRP syndrome"—a challenge from a left-wing faction that would destroy the caucus as a unified force. What seems to have happened instead is a centrist challenge to an activist majority, one in which Hirshorn and Preston seem to have decided that the goal

of preserving the community's economic diversity isn't important enough to buck neighborhood opponents of the SRO project.

It isn't necessarily Hirshorn and Preston who stand to lose in the split. Judging from comments at Democratic caucuses, a lot of Democrats are nervous right now about the behavior of their council people—not so much because they don't share their goals as because they can't believe the public will actually vote for representatives who pursue such an activist program. Even though neighborhood opposition to the proposed Liberty Street SRO was mixed with equally vocal neighborhood support for it, the mere presence of controversy made this issue politically hazardous. The activists, however, trace their own elections—and the broader Democratic revival—to just such a willingness to take risks on behalf of their political convictions.

Whatever the long-term outcome, in the near term Hirshorn and Preston are likely to have considerable difficulty mustering support for their own projects within their party. In particular, Preston's Downtown Plan, which has absorbed her energies for almost two years, is likely to be looked at extremely closely.

The cold shoulder will not simply reflect the SRO vote. An equally pertinent issue is that, after its second major defeat on housing, the activist caucus will be looking for new ways to achieve its agenda. One obvious way is to see that affordable housing projects, for example, are written securely into the final version of the Downtown Plan.

Whether the split will hurt the defectors' electability remains to be seen. Hirshorn has always positioned himself outside the caucus, and in his largely Republican Second Ward, being at odds with council's activist segment may actually be

PETER YATES

a political asset. Preston, too, has operated increasingly independently of the caucus. But while Hirshorn is left unchallenged within his party—on the theory that the alternative would be a Republican—Preston's vote has virtually assured her of a primary challenge from an activist candidate. Even if Preston herself doesn't seek re-election, there may still be a primary fight if, as rumored, her longtime supporter, realtor Ed Surovell, seeks the seat. Surovell's assertion that he held title to a portion of the SRO site did nothing to endear him to the activists. After the SRO vote, an angry Kathy Edgren described Surovell's conduct as "slimy." A primary involving either Preston or Surovell could prove a focal point for an acrimonious airing of the divisions in the party.

Tailing a city councilman

Unwanted attention for Larry Hunter

As the only black member of city council, First Ward Democrat Larry Hunter often gets complaints that the Ann Arbor police are unreasonably suspicious of black citizens. Hunter recently had a couple of first-hand looks at the problem himself.

In late September, Hunter recalls, "I was driving a friend's car, and I was returning to work at approximately ten p.m. on a weekday." Leaving a fast food restaurant on State Street and heading toward his office at the Ypsilanti Resource Center, Hunter and his friend realized that an Ann Arbor police car was behind them. "I did my usual route, from State to Eisenhower, and the policeman was still behind me. So I said, 'Well, I'll take a different route.' I went to Stone School Road, and down Stone School to Ellsworth.

"I was still being followed. There was a car ahead of me, and it had a light out in



PETER YATES

First Ward Democrat Larry Hunter. He's wondering whether he's paranoid or the victim of racial discrimination, after being followed by the police twice in two months.

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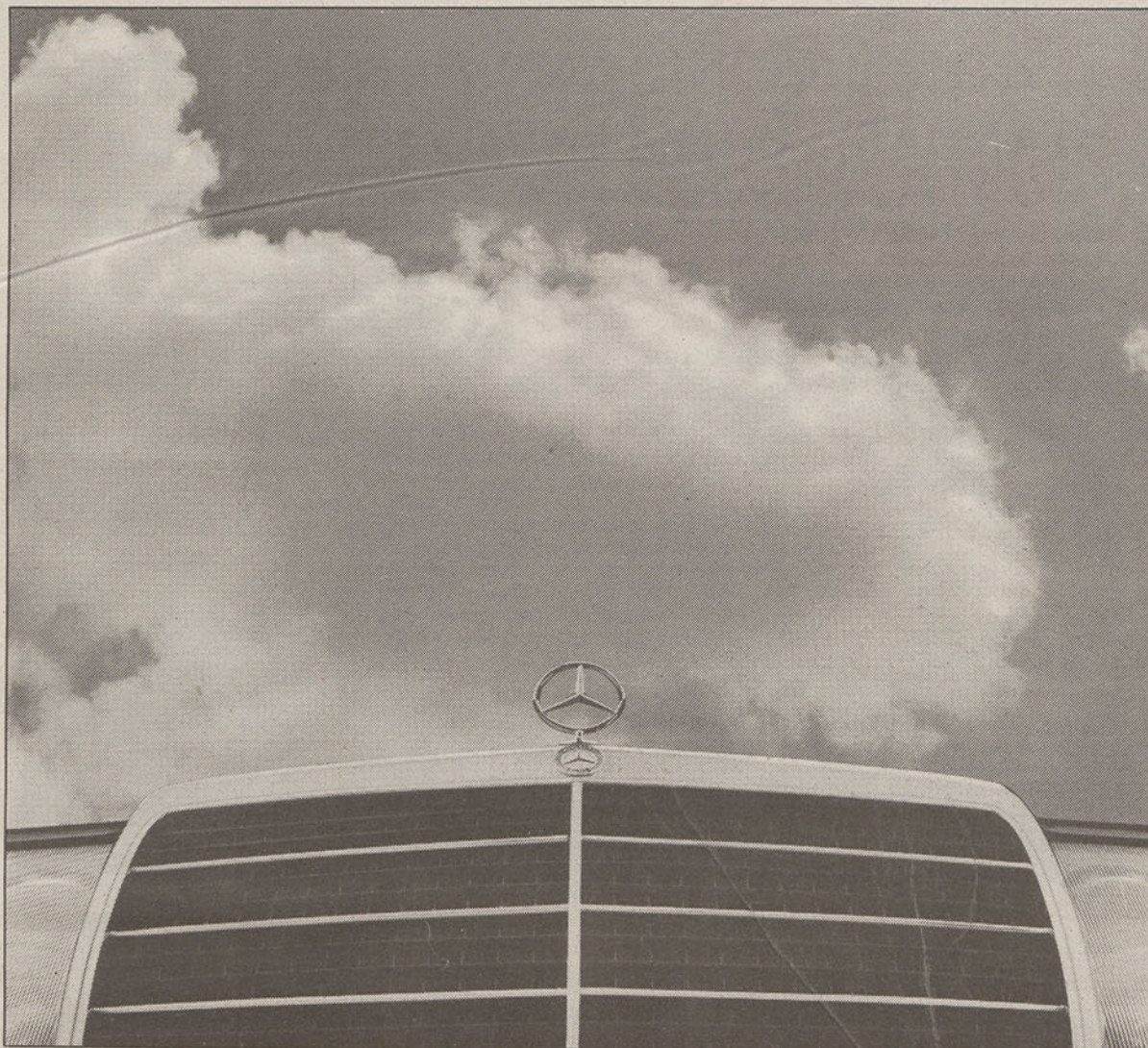
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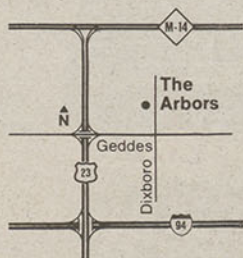


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INSIDE CITY HALL *continued*

the back. I told my friend, 'This will tell whether the cop is really following me—that is a pretty clear violation ahead of me.' I got to the light at Ellsworth and Platt. This car proceeded down the dead end street, which was very dark, so the violation was even more evident. I turned left. Much to my surprise, the policeman followed me." The police car dropped away only when Hunter turned east again on Ellsworth, into Pittsfield Township. "I remarked that it's a good thing I know how to drive perfectly," Hunter recalls, "because he would have stopped me if he had had any excuse."

Hunter decided to follow the advice he gives to citizens who complain to him about similar incidents. "I got to Meijer's and pulled into the gas station and called nine-one-one. I said, 'I want to talk to the command officer, I have a complaint. I would like you to note which policeman was following my car.' They said, 'We can't tell you the policeman.' I said, 'Fine, I'll be in the next day to file a complaint with the chief.'"

Immediately after he hung up, the pay phone rang. It was a call from the police department for Hunter. "Within a matter of ten seconds, they had obviously noted my location," recalls Hunter. "Nine-one-one works! I explained that I thought it was my duty to report these things, that I was not interested in making political headway by dumping on the police."

"They gave me a report a week later. The lead line was, 'Your assumption was correct.' " The officer had explained that, seeing Hunter in a new car of a type that is frequently stolen, he had decided to radio for a check on the car's license number. The long tailing occurred because the officer wanted to keep the car in sight until he got a response.

Hunter was inclined to consider the episode an interesting demonstration of 911's technical prowess and of an indirect benefit of his presence on council: the fact that the police can never be sure that the person they're following isn't on city council. "I think the mere fact I am on council always serves as a deterrent for stopping black males," he commented in October.

His confidence in his stature as a deterrent was shaken a bit, however, when the episode was eerily repeated just six weeks later. "It was around the same area on State Street, coming in towards town," he recalls. "They got right behind me as soon as I turned out. They stayed behind me to South Industrial. I turned right onto South Industrial and pulled into a driveway, a gravel parking lot. They pulled in behind me."

"I got out and said, 'Why are you following me?' They answered, 'We're not following you.' I registered a second complaint."

"The report I got back was that it was merely coincidental—that they had just finished a routine radar patrol and it was simply coincidental."

"I don't know if I'm paranoid," Hunter concludes, "but I am going to make sure that if it occurs in future, I will continue to record it."



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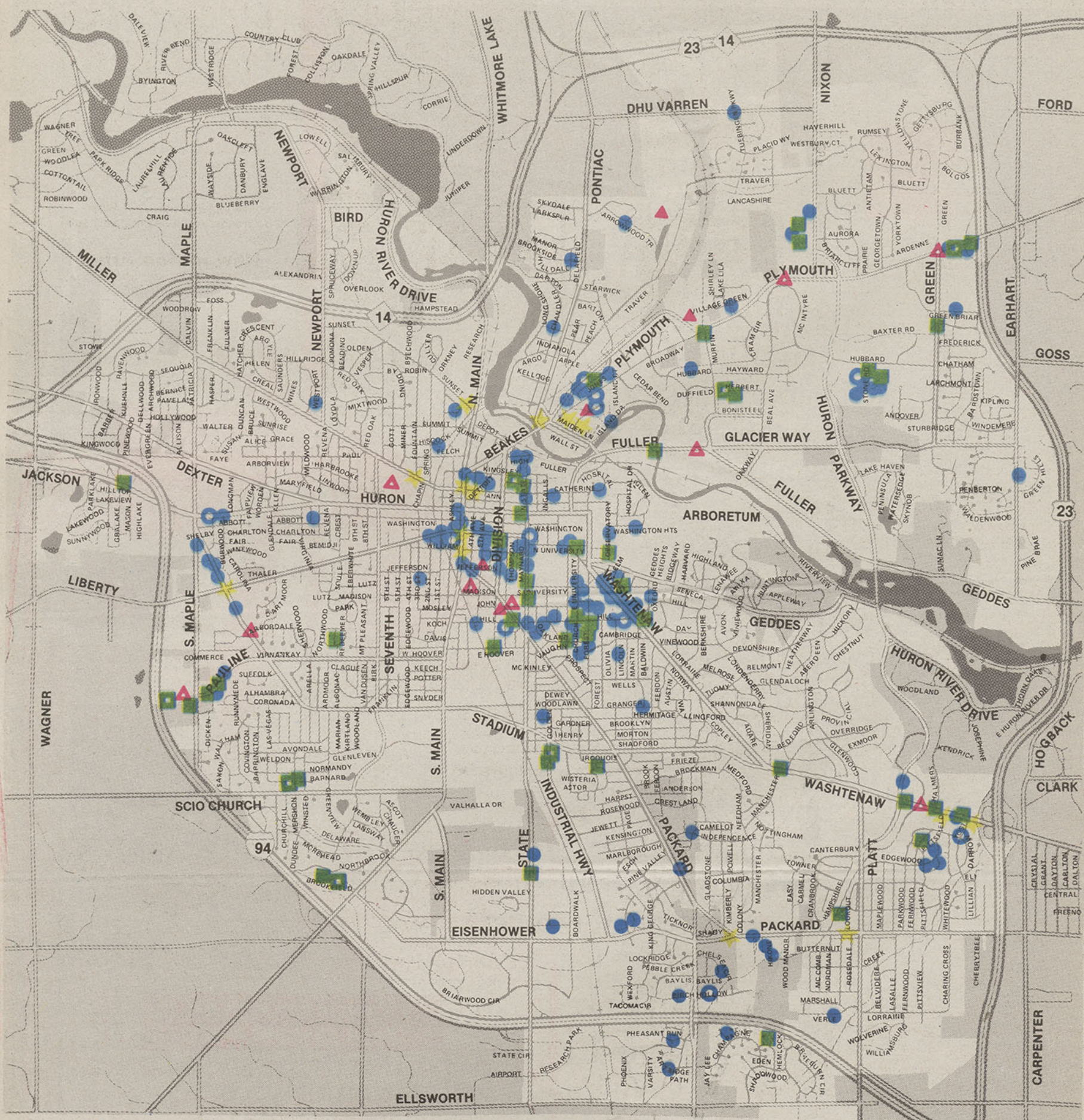
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ANN ARBOR CRIME: OCTOBER 1987



BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- ▲ Sexual Assault
- ▲ Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- ★ Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during October. The map shows the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies (including both strong-arm and armed robbery). If you have information about any of these crimes, please call Neighborhood Watch at 994-2837 (Mon.-Fri. 9 a.m.-4 p.m.) or the anonymous 24-hour tip line at 996-3199.

OCTOBER CRIME TOTALS (includes attempts)

	1987	1986
Burglaries	126	138
Sexual Assaults	14	8
Vehicle Thefts	51	62
Robberies	14	17

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The car theft boom subsides

Irate insurance companies made the difference.

After climbing at an alarming rate for the last four years, the incidence of vehicle theft appears to be declining statewide. In Ann Arbor, the number of vehicles reported stolen increased by 45.2 percent between 1982 and 1986, from 402 to 583. But this year, there were only 405 vehicles stolen between Jan. 1 and Sept. 30, as compared to 506 stolen during the same period in 1986. Police say they expect a year-end reduction in vehicle theft of at least 10 percent.

Statewide, car thefts peaked at 78,006 in 1984, a whopping 40 percent increase over 1980. In 1986, however, the number of thefts reported decreased by 7.6 percent from 1984. State police are expecting a larger decrease this year.

The turnaround is not just a result of the creation in 1986 of special auto theft prevention task forces, although officials say this has helped. It's not just a result of increased arrests. (There is no discernible correlation between arrests and changes in the auto theft rate.) And it is not just a result of changes in the economy.

Rather, the reduction in auto theft is an example of how big business, when it puts its muscle and mind to it, can help ease a common but low-priority crime problem that police have no time for. And it has done so, at least in part, by playing the game it knows best—capitalism.

"Years ago, crime issues were perceived by the private sector as a law enforcement problem. Today, it's a partnership. If you think that law enforcement is going to do it by itself, you're naive," says Brenda Schneider, a bank vice president who sits on the state's Automobile Theft Prevention Authority.

Bankers like Schneider don't like auto theft because when a car that they have financed is stolen, they sometimes end up eating the difference between the insurance payoff and the amount still owed on the car. Insurance companies like it even less. Between 1980 and 1984, when car thefts were on the rise, the amount paid in theft claims by Triple A of Michigan (AAA) more than doubled, from \$27.2 million to \$65.6 million.

Insurance companies responded by offering \$10,000 rewards for information leading to the arrest of chop shop operators. And when the state legislature wanted to set up special task forces to investigate organized auto theft rings, it used a \$1 tax on auto insurance policies to raise the \$5 million it needed to fund the special forces.

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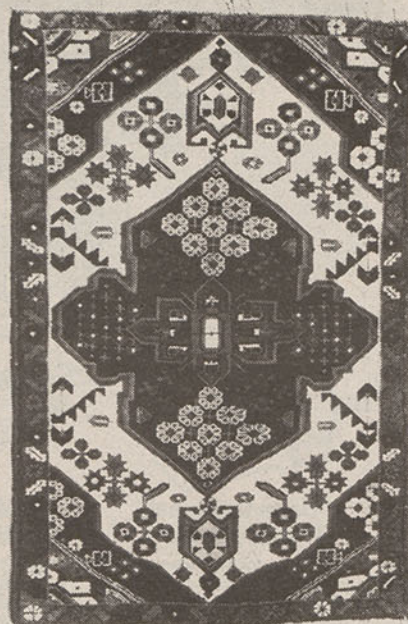
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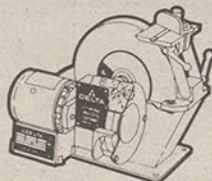
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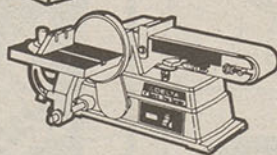
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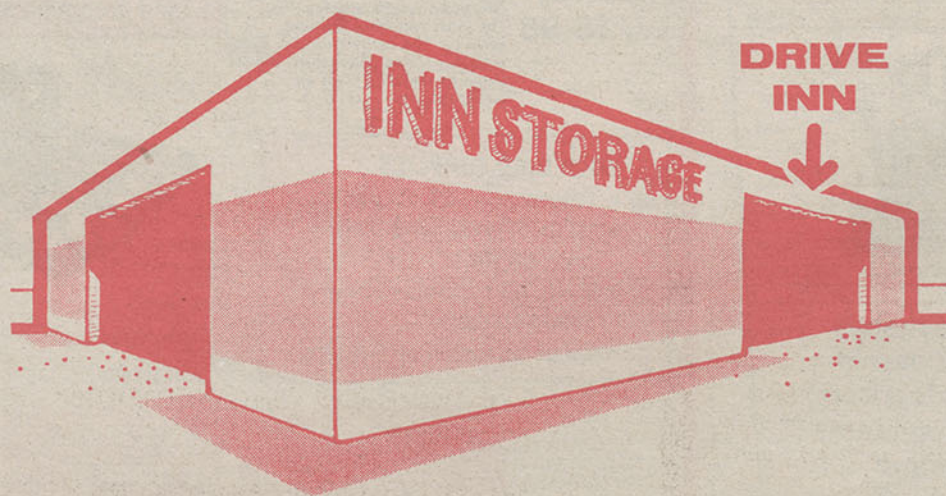
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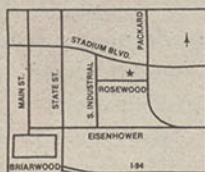
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ANN ARBOR CRIME continued

and Ypsilanti police departments, the Michigan State Police, and the Washtenaw County Sheriff's Department. The team has made six arrests since it went into operation in May.

But even Michigan State Police Lieutenant Wesley Skowron, who heads the team, says their efforts would amount to little were it not for the help of the insurance industry. "An auto theft is a difficult thing to prove unless you get somebody in the car, because the scene of the crime is gone," says Skowron. Auto theft is a five-year felony. But due to prison overcrowding, even when it is proved, the offender often gets off with a reduced sentence.

The insurance companies' real contribution to cutting car theft came in making theft less profitable. Led by AAA of Michigan, insurers recognized that much of the money they pay out in insurance claims goes to buy used replacement parts. All too often, those parts come indirectly from thieves—who frequently steal a car specifically to resell its parts. "We in the insurance industry are supporting the auto theft industry," says Tom Frell, a AAA spokesman.

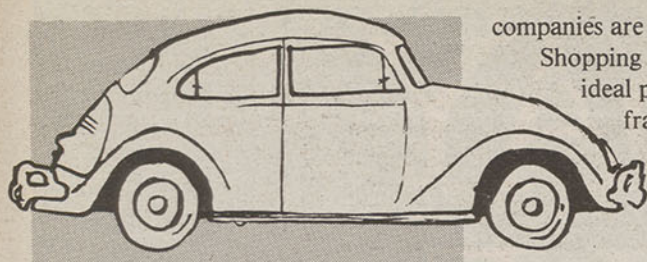
But since 1983, AAA, the state's largest auto insurer, has been putting the squeeze on the black market. In the early 1980s, AAA cut drastically into the market for stolen T-tops removable roof panels, when it refused to buy used replacement T-tops. Then, in 1985, it began refusing to pay for used sheet-metal replacement parts like fenders and hoods. The difference in cost between used and new parts cost AAA \$5 million a year, but company analysts estimate that the measure ended up saving \$10 million in reduced claims for auto theft. Claims paid by AAA for auto theft, which peaked at \$65.6 million in 1984, dropped to \$54.1 million in 1986.

As a further blow to the black market, a state law passed in 1986 requires all insurers to offer a 5 percent discount to policy holders who agree to have a vehicle identification number etched on their front and rear windows, making the parts more difficult to sell. Under the same law, installation of a passive alarm system that disables the car when the key is removed now qualifies for a 10 percent premium discount.

A spate of stolen VWs

*They're particularly
popular for their
Blaupunkts.*

Despite the general decline in auto thefts, Volkswagens have been a hot item this year. Between January 1 and October 25, twenty of them were reported stolen—not an unusual number in itself. But nine of them were reported stolen in September, suggesting the work of an organized ring trying to meet a sudden, inexplicable surge in demand for Volkswagen parts.



companies are bottomless money pits. Shopping centers like Briarwood are ideal places to commit insurance fraud, investigators say. The perpetrator can simply disappear into the mall for several hours of shopping, having arranged for somebody to drive his vehicle away. Then he reports it stolen. Or he can even call the police from his home and claim that the vehicle was stolen from Briarwood, when in fact a friend just drove it away.

In 1985, the Pontiac Firebird/Trans Am, Chevrolet Camaro, and Mazda RX7 were the most frequently stolen cars in relation to the number of each type of vehicle produced that year, according to the National Auto Theft Bureau. Volkswagens did not even rank in the top ten.

But a year later, the Insurance Institute for Highway Safety took a look at how often people filed all types of auto-related theft claims, including those filed for theft from a vehicle. The Volkswagen GTI and the Volkswagen Golf and Rabbit convertibles ranked at the top of the list. Since the average theft claim was so low—less than \$700—investigators speculate that Volkswagens were being hit for the expensive Blaupunkt (Blue Dot) stereo systems and the fancy alloy wheels they often come with.

What that theory doesn't explain is the September 29 theft of a lone, bright yellow 1971 Volkswagen Beetle. The car, taken from the 1900 block of Lorraine Place, was in remarkably good condition for its age. But according to its owner, *Michigan Today* editor John Woodford, it had racked up 85,000 miles.

The lingering problem of car theft fraud

Are some Briarwood car thefts faked?

The all-out assault against car thieves has not put a dent in Briarwood Mall's car theft problem. While reported vehicle thefts from Briarwood's 5,000-space lot declined from 42 in 1985 to 34 in 1986, there were already 32 reported vehicle thefts reported there by September 1 of this year.

Briarwood spends between \$500,000 and \$750,000 a year on its security force. A mobile unit patrols the lot seven days a week, according to Chuck Judson, Briarwood security director. But Briarwood officials also point out that their car theft statistics mask an equally serious problem—insurance fraud.

Investigators believe that at least one in every four people who report their vehicle stolen actually has had an accomplice drive it away. The car is burned or otherwise disposed of, and the theft "victim" is relieved of a lemon or a high-interest loan and, if all goes well, gets a fat insurance payment to boot.

Unlike car thieves, who are most often professionals, insurance defrauders are likely to be otherwise respectable citizens who have come to believe that insurance

Police can usually do little more than try to trip up the culprit with some probing questions. In Ann Arbor, due to a lack of manpower, only those cases that present solid leads are assigned to investigative officers. The majority are simply filed away. "If somebody parks their car in a lot and it's gone the next morning, what is there to investigate?" says Deputy Chief Don Johnson.

Police and insurance company officials say they are cooperating with one another more often these days and that insurance claims investigators routinely turn over evidence of fraud to investigators. "For many years, through the 1970s, insurance companies didn't want to be involved in prosecution. They didn't want to tie up the man hours. But that's changed. Now they're in the forefront for prosecution, when there's enough evidence," says Wesley Skowron of the Washtenaw Area Auto Theft Team.

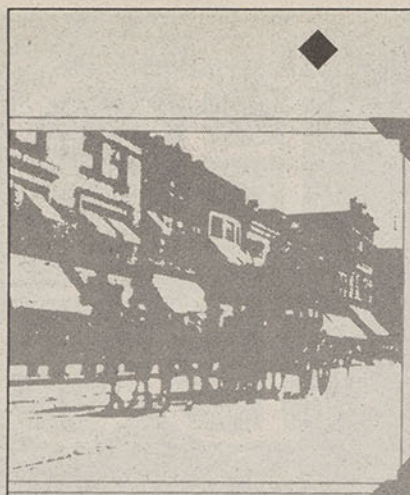
There are still some obstacles to effective cooperation, however. Sometimes, if an insurance company finds sufficient evidence of fraud, it will deny the claim and drop the matter. Unless subpoenaed, employees are reluctant to turn over evidence of fraud to police agencies for fear of being sued for malicious prosecution. "We let the police do their job. It's their job to investigate these crimes. It's not our job to prosecute possible criminals," says a claims superintendent for one major insurer.

Insurance company officials say they would like to see a law enacted that would require them to turn over evidence of fraud, just as they are required to turn over evidence of arson to the state fire marshal. That would make them immune to lawsuits charging malicious prosecution or false arrest.

Ann Arbor police detectives also recommended changes in the department's policy of allowing officers to take auto theft reports over the telephone and use standard incident reports. They say sometimes officers don't get enough information for a thorough investigation.

The department is experimenting with a new form designed specifically for auto theft that will prompt patrol officers to ask the necessary questions. And under a proposed new policy, complainants would be required to be present when the form is filled out, usually at the scene of the crime.

Police are hoping that some would-be defrauders will be dissuaded by the realization that they will have to answer a police officer's detailed questions in person.



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SCHOOL SPOTLIGHT

Good insurance

The company teachers struck for shows its heart.

"MESSA came through!" said teachers' union head Bob Galardi jubilantly. The teachers' much-prized health insurance company had found a way to extend its catastrophic coverage to ease the last days of Rob Suskin, the almost totally paralyzed ex-landscaper whose wife, Joan, is an elementary teacher on leave from the Ann Arbor system. Rob Suskin's struggle with the always-fatal Lou Gehrig's disease, amyotrophic lateral sclerosis, has cost the insurance carrier to date the most it has ever provided for a single client, \$1 million. A million dollars is also the maximum amount in the company's policy. Months ago, MESSA representatives sadly notified Joan Suskin that her benefits would run out in December.

But characteristically, the company that teachers value for its personal attention has found a way to "raise the max," Galardi said, ensuring enough funds to

continue to provide skilled home nursing care for the stricken Suskin, probably for the rest of his days.

"This is the kind of thing MESSA is known for," said Galardi. "How many other insurance companies would do that?"

The action was a dramatic illustration of the personal service that caused teachers to strike in 1983 to preserve their

your family of
MESSA



When school trustees tried to get the teachers' union to swap costly MESSA coverage for Blue Cross in 1983, the teachers went on strike. Although Blue Cross is now the school system's primary insurer, many teachers willingly pay higher premiums to stay with their preferred carrier, which they prize for its personal service.

contractually protected relationship with the company. They staged a seventeen-day walkout. MESSA serves only Michigan educational workers, and it has teachers on its Lansing-based board—an incestuous relationship, trustees said, that boosts coverage and premiums. But when the trustees tried to get the union to swap the costly carrier for more Spartan coverage, they were startled by the fervor with which teachers defended their insurer. "This shows you why," Galardi said. "MESSA will respond."

The upshot of the 1983 strike was that the schools formally instated Blue Cross as their primary carrier, but permitted teachers to keep MESSA if they'd pay the difference in premiums. Most, including the Suskins, did.

MESSA acts as a broker, bidding out most of the coverage of its thousands of members to larger insurers while handling the customer claims itself. In an odd quirk, its own current low-bidding underwriter is Blue Cross. It was the recent switch to Blue Cross that enabled MESSA to come up with the solution for the Suskins. MESSA argued that since part of the current million had come from its earlier underwriter, Equitable, Blue Cross was obliged to provide a full million on its own. In November, the company agreed.

There had been a flurry of community efforts to raise funds for the Suskins. Volunteer nurses, readers, and friendly visitors had flocked to their aid. "We had no indication there was any conceivable opportunity of the insurance company kicking in," said Joan Suskin. "It's wonderful news, amazing and unexpected."

The poignant case illustrates the difficult financial and ethical dilemmas raised by medical progress. Respirators and other technical advances enable people with catastrophic diseases to remain alive, and with their families, far longer than would have been possible in the past. Yet rarely does a MESSA step forward to help

secure the staggering financial underpinnings to support their heroic efforts.

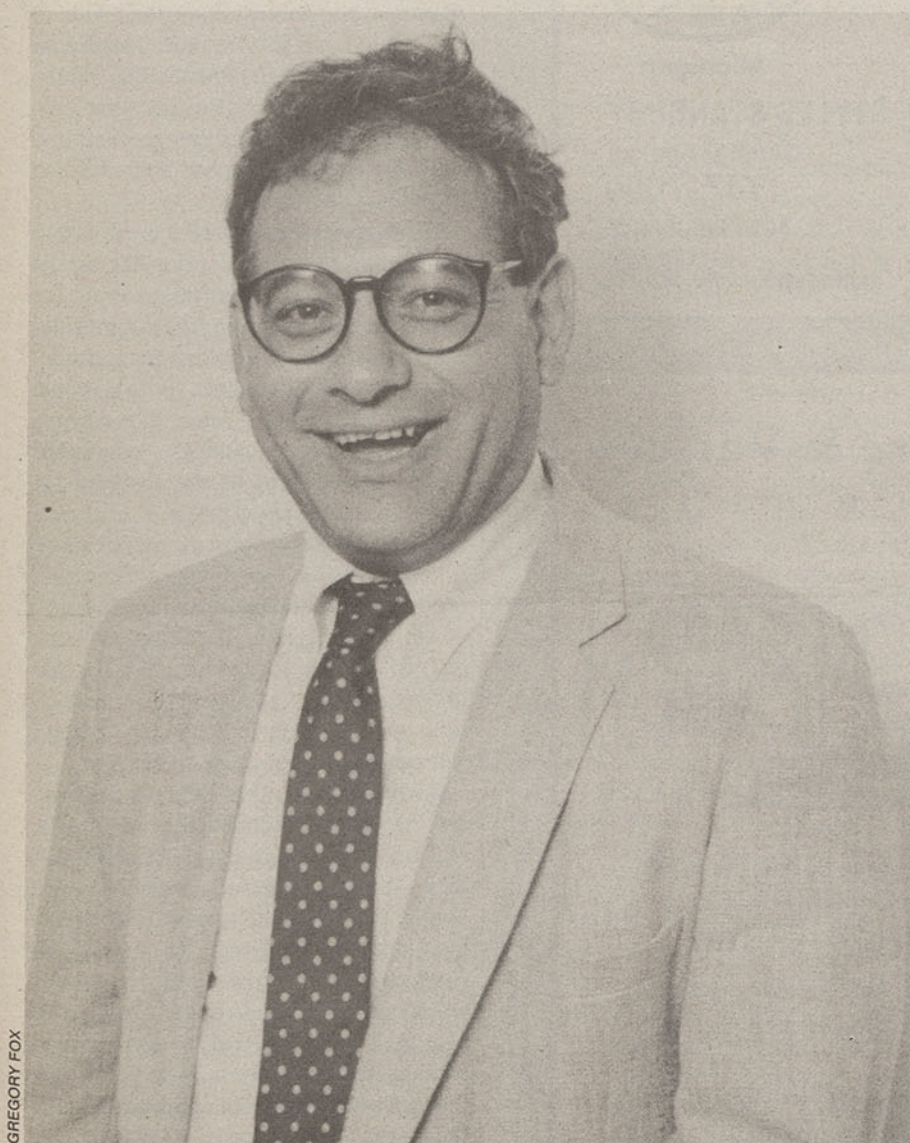
Parents' new goals for kids

Independent thinking supplants obedience.

Americans are changing their minds about the traits they want to see in their children. U-M sociologist Duane Alwin has discovered a dramatic shift in parental values in a study of regional and national surveys conducted by U.S. researchers over the last sixty years.

In the Twenties, when parents were asked what traits they most valued in their children, they tended to emphasize obedience, respect for authority, conformance with religious and social traditions, and such homely virtues as good manners and being neat and clean. Since the Fifties, however, adults have increasingly told researchers they preferred autonomy over conformity. In recent surveys, parents now say the traits most desirable in children are the ability to think for oneself, to have good judgment, and to be self-directed and tolerant of others' opinions.

Alwin, forty-three, a relaxed, reflective scholar who sports a trim, sandy beard, says a preference for autonomy was voiced in the early surveys mainly by well-educated white-collar Americans with European backgrounds. These days, however, the emphasis on autonomy cuts across educational status, social class, and ethnicity. Elderly people still tend to favor obedience and conformity, as do parents of very young children, but the massive middle generation of adults now wants youngsters to be self-reliant and independent-minded.



"You can count on MESSA!" says the ebullient head of the teachers' union, Bob Galardi. The popular English teacher now in his second term as AAEA president was delighted when the health insurance company found a way to extend coverage past the \$1 million ceiling for Rob and Joan Suskin. Home health care will continue for the ex-landscaper paralyzed by Lou Gehrig's disease.

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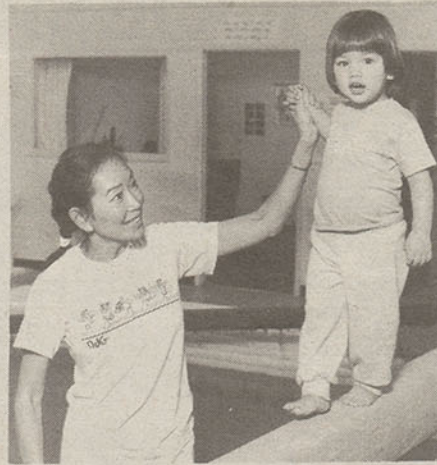
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"It's an increasingly complex world," Alwin says. "Parents want their kids to succeed in it, to survive in it. They know that good jobs often require being able to think for yourself." Further, the burgeoning numbers of working mothers and single-parent families need their children to be more self-reliant.

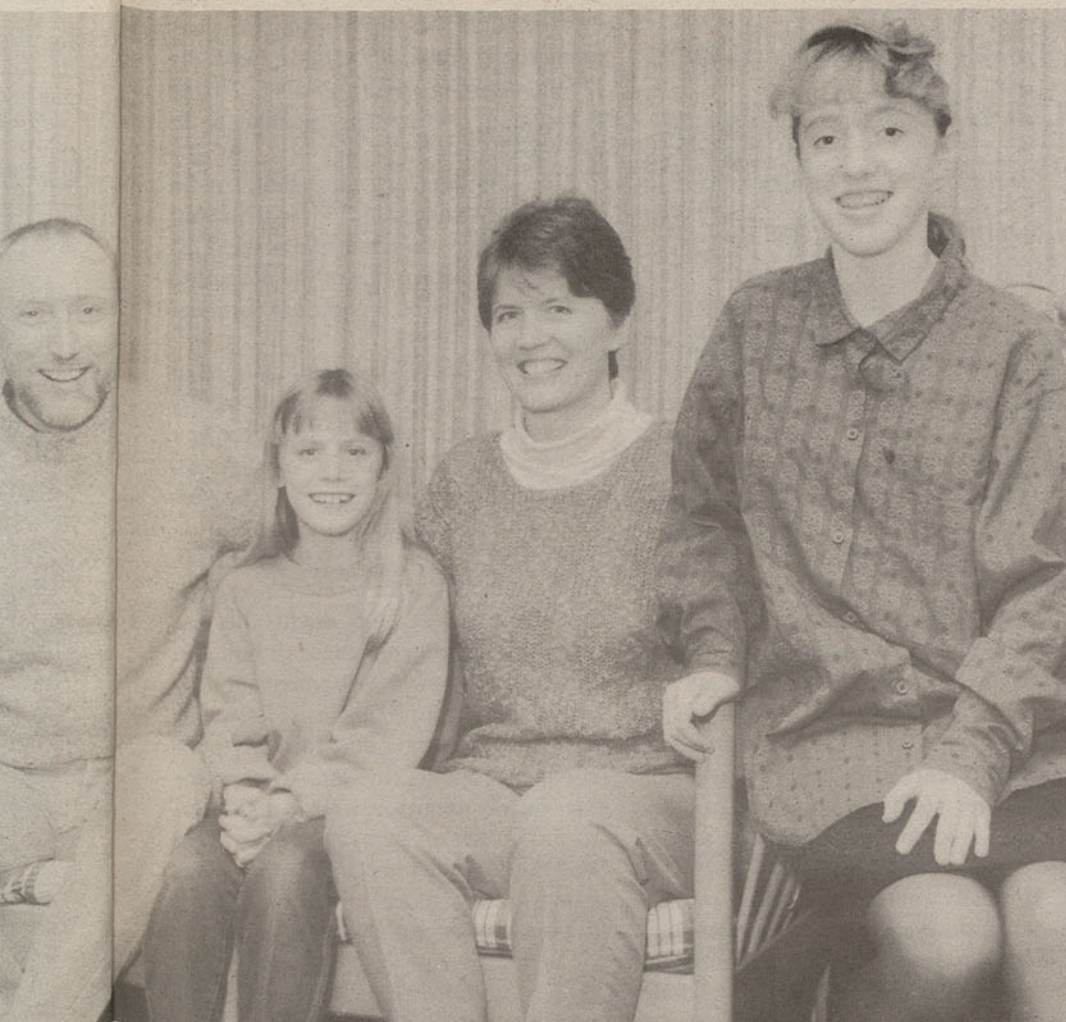
Other societal factors that are linked to the change in parents' priorities are an overall rise in U.S. educational levels, the absorption of European ethnic minorities into mainstream American life, and a decline in church attendance. Both national studies and regional ones, like Alwin's own Detroit-area surveys, conducted under the auspices of the Institute for Social Research, show that U.S. Catholics have undergone the most dramatic change of any group in abandoning their earlier preference for obedience and conformity. Alwin believes that Catholics' striking shift to a desire for independent-minded offspring reflects the trend to local decision making spurred by the Second Vatican Council of the early Sixties.

Alwin cautions that modern-day parents haven't abandoned their desire for reasonable compliance and conformity in their children, especially when they are young. Describing his own stance on rearing his three youngsters, he notes, "We emphasized rules, especially for safety, when our children were little. But we've also tried to get the kids to think things through for themselves. Increasingly, as they get older, we encourage them to find their own solutions." Two Alwin daughters are enrolled in the Ann Arbor schools' open-style alternative programs, which Alwin appreciates for an emphasis on inquiry, intellectual curiosity, and self-esteem. "It's amazing how much schools

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The Alwin family at home: from left, Heidi, Duane, Becky, Anne, and Abby. Duane Alwin's research on what American parents want from their kids finds that most now put more emphasis on self-reliance and independent thinking.

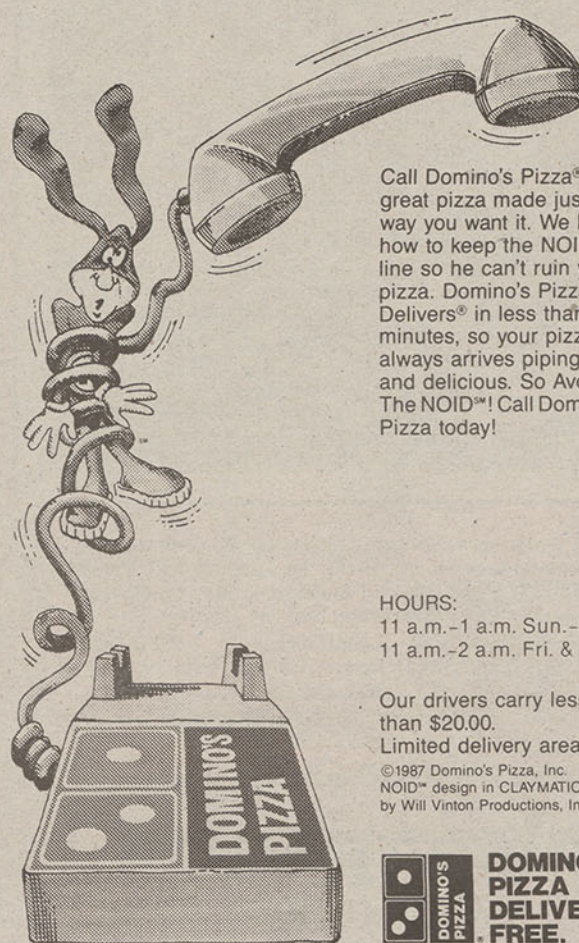
can help kids learn to live in this complicated world," he says. "Those kids know more about the economy than I do," he marveled when the stock market crashed. (His daughter Abby had participated in an intensive market simulation project at the Middle Years Alternative.)

The growing emphasis on independent-mindedness in children is an international phenomenon, Alwin says. Recent surveys in Europe have spotted a similar trend. He notes, too, that the evolution of parents' views has been a centuries-long process. In earlier centuries, peasant and working-class families valued children especially for their economic worth as youthful fieldhands and laborers who could help the family survive. But, as early as the 1600s, upper-class American and English parents began instead to emphasize children's emerging skills and talents that could be nurtured as the youngsters moved toward maturity. Parents adopted a more "child-centered, affectionate, permissive stance," Alwin says, citing a graphic account by social historian Lawrence Stone: "Swaddling clothes gave way to loose clothing, mercenary wet-nursing to maternal breast-feeding, breaking the will by force to permissiveness, formal distance to empathy, as the mother became the dominant figure in the children's lives." Not until the late 1800s did the developmental view of children begin to spread across class lines. Then, children began to be seen as "economically worthless but emotionally priceless," in the colorful phrase of one sociologist.

Independent thinking is increasingly stressed in the Ann Arbor schools. Curriculum leaders are urging teachers to use more mind-stretching classroom experiments—having children collect weather data and analyze it via computer, for example. Even young students are being asked to conjecture about what they read and to do more reflective writing. On the Ann Arbor school board, there is a surprising upsurge in pressure to respect and elicit students' views. Students are asked to speak at every board meeting. They are contributing ideas for high school and middle school changes, addressing faculty meetings, setting up peer counseling and dispute resolution services, and meeting with experts to learn how to support better progress for classmates who have been faltering academically.

Alwin's findings may in themselves be a spur to educational reform. They were recently cited, for example, by the influential preschool guru, Ypsilantian David Weikart. Weikart has been a key force behind plans for a statewide program of preschool education. The program would train teachers to encourage initiative, independent judgment, and decision making among children as young as three and four years of age. Weikart said Alwin's studies show that Michigan parents will support the approach. The development of youthful initiative holds the key to adult autonomy, Weikart believes. More independence can help children do better in school, avoid dependency as teenagers, and keep out of jail and off the welfare rolls.

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SCHOOL SPOTLIGHT *continued*

The ungraying of the faculty

*Half the teachers
could soon retire.*

Local schools have been hit by a sudden burst of teacher retirements. Eighty teachers, 8 percent of the staff, have retired in the last two years. Many more could soon follow.

Former superintendent Harry Howard warned, before his own retirement back in the early Eighties, that the system could soon face a major run of teacher retirements. "It's kind of scary," he said, pointing out that Ann Arbor teachers were, on average, forty-five years old, with twenty years on the job. Since teachers with thirty years of service are eligible to retire after age fifty-five, fully half the staff—over five hundred teachers—could retire within a decade, Howard warned.

Howard wanted to spread out the shock to the system. He and the teachers' union developed an early retirement bonus plan, hoping to nudge some of the pending retirements along. During the plan's three-year duration, from 1981 to 1984, nearly fifty teachers accepted his offer.

Now the state of Michigan has gotten on the early retirement bandwagon. Many of the eighty local teachers who most recently retired were responding to the lure of improved benefits coupled with a special three-year state incentive program. The slogan is "Eighty-and-out," meaning that teachers can retire with full benefits as soon as their age plus experience total eighty. Teachers only fifty-two years of age can quit if they have taught twenty-eight years or more.

Last year, legislators added a whopping 11 percent one-year bonus for new retirees, and fifty-five local teachers took the bait. "Some are starting whole new careers at age fifty-two," says personnel head Dolores Dawson. Dawson suspects

that others are now building up their long-term benefits, planning to retire before the program ends in December 1988. Ninety attended a retirement workshop in November.

"It's a big topic of conversation in the staff rooms I've been in," says union head Bob Galardi. "It's a nervous kind of thing. Retirement is one of the major life decisions you make. People are wrestling with it."

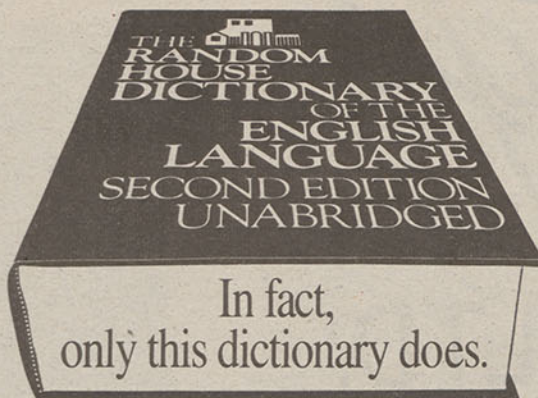
State legislators have been alarmed at the aging of the public school faculty statewide. They want to put younger teachers in Michigan classrooms. As enrollments have dwindled, eager young education school graduates have been unable to find jobs in public schools. Meanwhile, some job-weary veteran teachers have clung to careers they might otherwise have shed, no longer giving their best, out of touch with new developments in their subject areas, trapped in the profession by the tight job market and formerly poor retirement benefits. In Ann Arbor, some older faculty members, trained in the Forties and Fifties, are sometimes blamed for failing to provide interracially supportive settings where more low-income black students can succeed in school.

The other side of the coin, says teachers' union official Pete Johnson, is that many older teachers have experience and insight that would be sorely missed. Many are "alive and vital" in the classroom and up to date in their fields. "They hold their students spellbound," he says. Johnson, a retirement-facts buff who teaches music at Allen and Bach, suspects many eligible older teachers will opt to stay on. He says legendary stalwarts in the past have taught locally until they were seventy. In fact, some might continue even longer now that the mandatory age for retirement has been rescinded federally and locally. Johnson says one committed elementary teacher was so determined to acquire a forty-year teaching record that she recently staved off the state's improved retirement benefits and stuck out a final term in the classroom even though Johnson counseled her that she was in effect paying the school system for the privilege of teaching. ■



Former superintendent Harry Howard warned back in 1983 that fully half of Ann Arbor's mature, experienced public school faculty could retire within a decade. Attracted by expanded state retirement benefits, many teachers are in fact now retiring.

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PETER YATES

Art School dean Marge Levy

Treating administration as a creative medium

On a Friday evening not long ago, two security guards were making a routine check of the U-M School of Art. The place was almost deserted. But as the guards passed the dean's office, they spotted a woman inside. They quickly unlocked the door and went in, demanding to know what the intruder was doing.

The security guards were chagrined to learn that the tall young woman standing before them was, in fact, the dean of the art school. Marge Levy grins as she remembers the incident. "We had a brief discussion on becoming modern and realizing that women were deans," she recalls.

When she first took over as head of the art school in January 1986, Marjorie Levy had to impress more than just a few security guards. The new administrator, now forty-three, was inheriting a demoralized and dwindling faculty, still licking its wounds after an exhaustive

university review in 1982. That review, part of a university-wide budget reallocation program prompted by the failing Michigan economy, had leveled charges that the school had become too isolated from the rest of the university, and that its quality had therefore deteriorated. The penalty: a budget reduction of 18 percent over the next five years, a cut taken principally in faculty hiring.

Levy's predecessor, George Bayliss, had served as chair of the department since 1972 and dean since 1974, when the department became a school and moved into the spacious new Art and Architecture Building on North Campus. In 1984, one year after the review, Bayliss left the U-M to become dean of Philadelphia's Tyler School of Art. The future vitality of the school depended on his replacement. "We needed to find someone who brought a forty-eight-hour day with them," recalls a member of the search committee. "And we did that."

"Energy" is the one word people use most often to characterize Marge Levy. "Unflappable" is another. Nothing about her is conventional. At a distance, you might mistake her for Liza Minelli. Her black hair is cut short, and she dresses with flair—today in a blousy black tunic over narrow black pants, handmade silver jewelry, and purple stockings. When she tells the story of the security guards, her loud, throaty laugh invites you to share in her fun. She points to a row of painted wooden letters she has placed above the coat rack in her office and chuckles again. "Buzz off," the letters say.

The search committee that recommended Levy wanted someone in his or her forties, with the energy to get the school back on its feet. They wanted someone who would be credible with the administration but who was also an exhibiting artist, a good teacher, and a leader whose judgment on artistic matters could be trusted. As a regionally known ceramic artist and chair of the Division of Art and Design at Purdue, Levy fit the bill. Her professional affiliations were likewise impressive. Levy is a past president of the National Council on Education for the Ceramic Arts ("they gave me

a pink watch when I left"), a former Craftsman Trustee on the board of the American Crafts Council, and a current board member of the National Association of Art Administrators. She brought with her strategic national contacts, both academic and corporate. "I saw a great challenge," she says, "and I felt capable of handling it."

Levy is one of three woman deans at the U-M. (The others are Rhetaugh Dumas in nursing and June Osborne in public health.) "This is the first time I've been in a position where I'm not the first woman," she notes with relief. Her voice lowers. "I don't take kindly to being a token." Asked if men take her seriously she responds, "Yes. And if they don't the first time, they do the second."

Her mission at the U-M has been to invigorate the art school, making it more visible both within the university and in the community. Levy has also had to complete years four and five of the 18 percent budget cut. "We're all caught up now," she says happily. In the first year and a half of her five-year contract, Levy says, she has accomplished more than she ever thought possible. Her colleagues agree.

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PETER YATES

to the school have quadrupled since her arrival. In the first two months of the current fiscal year, the school of art received \$16,000—just shy of the \$17,000 total collected during the entire fiscal year 1984-1985. Levy is not wholly responsible, and she is quick to say so. Some of the funding has come from the U-M's capital campaign, and much of the success is due to the recent hiring of Mame Jackson as associate dean for external relations.

Still, Levy has played a visible role, and parts of the fund-raising effort bear her highly individual stamp. For instance, she helped design a flier for the new Friends of the Jean Paul Slusser Gallery, located in the Art and Architecture Building. "Now *that's* a Marge," she says proudly, pointing to the flier's unorthodox gift categories, which include "Student pal" (\$15), "A couple of friends" (\$40), and "Friend for life, a friend indeed" (\$10,000).

Levy also designed the new undergrad-

uate bulletin. Faced with an early publication deadline, the art faculty could not agree on the bulletin's contents. It was Levy's idea to print vital information only on the inside cover and to leave the pages blank. "We call it a sketchbook," she says.

When a revised curriculum bulletin is finally printed, it will reflect changes Levy has made. She has reduced the size of introductory classes for art majors and made it possible for more faculty to teach at the freshman level, something the professors themselves had requested. She has created an introductory course in visual arts for non-majors, a first for the school; in just two years, enrollment in the class has jumped from twelve students to 140. Levy is also credited with having turned the summer program around from a money-losing venture to a self-supporting one. Summer enrollment is up 40 percent since she arrived, partly because the presence of provocative guest artists like

performance artist Pat Oleszko makes the school an exciting place to be.

Excitement is something Levy knows how to generate. Once, in a speech before a crowd of people at a professional conference, she donned a frizzy purple wig just to shake her audience out of complacency. Last year at the U-M she helped organize an exhibit of computer-generated graphics called "Frontiers of Chaos." The show was co-sponsored by the Goethe Institute of Ann Arbor and drew support from the school of engineering and the departments of math, history of art, psychology, and philosophy, as well as outside help from corporations like IBM and General Motors.

The introduction of electronic media to the school is surely the most controversial of Levy's changes. "I was brought kicking and screaming into the electronic world," admits one faculty member. "But she put computers in our offices, and now I'm absolutely hooked."

"I just knew it was right," declares Levy, who helped set up a similar computer center at Purdue. In the space of one year, she says, she watched people there go "from bitching about the use of classroom space to bitching about not enough computers." Artists use the new technology in a variety of ways, primarily for visualizing ideas and alternatives, but also as an art medium in itself. Some faculty feared the computer might replace their paintbrushes, but Levy contends that art has always responded to technical advances. She adds, "We didn't kill all the horses when we invented the car."

The dean stresses that she paid for the program with outside moneys, not general funds, and adds that she believes there was a "mandate" for such a facility, since all undergraduates must pay a \$100 computer fee. Her enthusiasm for the program makes her a handy resource for her colleagues, who say they freely seek out her expertise when they need advice.

Levy herself has made computer drawings since 1984 ("when the software got smart enough"), and she has loads of finished disks at her home, where she lives alone, along with boxes and folders of more conventional drawings on paper. But there is precious little time for her own art these days, and she admits to making "few finished works." Ceramics, her specialty, is particularly difficult to pursue. One needs long periods of time in which to work, the dean explains, and she simply doesn't have them, except sporadically.

She doesn't mind, partly because she sees a kinship between art and administration. "What I'm doing now also involves various restrictions and creative strategies, such as personnel negotiations, that are not entirely different from negotiations with myself on aesthetic issues," she says. The cutback of her ceramics work is only temporary. "When I'm seventy, they will say, 'She was very prolific in exhibiting work and participating in exhibits most of her life . . . except that from 1987 until whenever, she didn't have many exhibitions because she was dean of the School of Art.'"

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ANN ARBORITES *continued*

Growing up on Long Island, Levy says, there was never a time when she wanted to be anything other than an artist. At fourteen she discovered clay. "I just touched it and it worked right." She majored in art education at Penn State, preferring the big school in the Nittany hills to the "crazy" and "dangerous" atmosphere of New York City. She received her M.A. from the Philadelphia College of Art in 1969 and afterward headed west to Purdue.

At the U-M, her days as dean often begin with breakfast meetings and extend late into the night with grant reports or dinners with guest artists, museum directors, and the like. She is frequently out of town on business, and when she returns home, rushes to catch the messages on her electronic mail terminal. One day, she hopes to convert her garage into a studio, but so far that project is on hold.

In her scant free time, Levy chortles, "I become a couch potato." She loves to watch baseball on TV. She also loves chamber music. But her chief source of relaxation seems to be friends, whom she visits regularly in places like San Francisco and Washington, D.C.

She also has a sixteen-year-old stepdaughter, Sarah, whom she sees often. Levy explains quietly that she lived with the girl's father "for many years," until his death. Although the child has always lived in Maryland with her mother, "she calls me 'my sort of stepmother,' and I call her 'my sort of daughter.'" When she introduces me to her friends, she says, "This is my Marge." To Levy's joy, her stepdaughter has recently started suggesting they visit art museums when they are together.

Levy is "Marge" to lots of people. A student once approached her, wanting to know if she should call her "Dean Levy" or "Marge." "Marge," the dean retorted, "unless you're irate or you've got your parents with you." She can be just as droll with the faculty. One colleague recalls with amusement an envelope he once received from Levy in the mail. Inside was a black rubber spider.

Yet as an administrator, Marge Levy "doesn't get pushed around," says vice president for academic affairs Jim Duderstadt. "She holds her own among a very distinguished group of people." Duderstadt praises the new dean's ability to surmount obstacles and the creativity with which she solves problems. "Marge knows how to track me down any time of the day or night. She's persistent."

The administration's confidence in Levy is shown by the fact that this year, for the first time since the 1982-1983 review, the School of Art has been authorized to fill five faculty positions, two of them new.

While some colleagues find Levy's style too strong, the overall mood in the art school these days is one of optimism. Sherri Smith, a professor of weaving who served on the deanship search committee, says that when members of the committee find themselves together these days, "We know we did the right thing."

—Leslie Stainton



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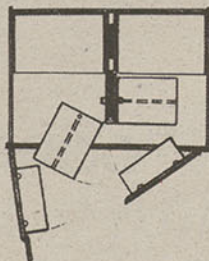
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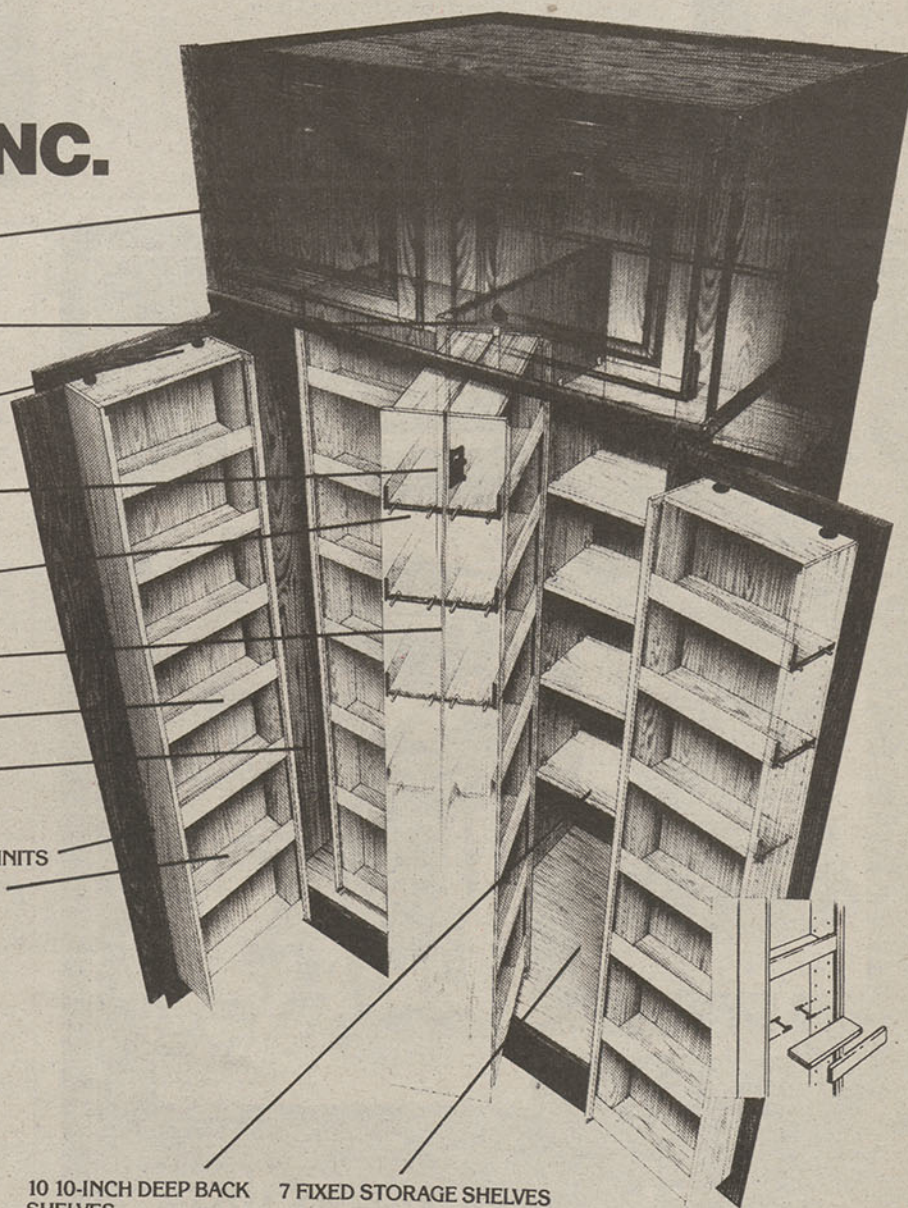
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Shaman Drum owner Karl Pohrt

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Karl Pohrt's Shaman Drum Bookshop, housed in a four-room walk-up above Wild's clothing store on State Street, specializes in works on religion, anthropology, social theory, literary criticism, history, classics, and poetry. Shaman Drum's scholarly focus has won it a devoted following since Pohrt opened it in 1980. Its survival has surprised even some of its fans, however, who are aware of the challenges posed by its location in the same block as the mammoth Borders—often described as the best general bookshop in the country—and the fate of its scholarly predecessor in the same spot, Paideia Books.

Pohrt moved to Ann Arbor from Flint seven years ago specifically to manage Paideia Books. Shortly after arriving, he learned that its owner was behind in his tax payments and was thinking of closing the store. Pohrt and his wife, Diane, who teaches English as a second language, were eager to stay in Ann Arbor with their two young daughters, Tanya and Tasha. Pohrt offered to buy the shelves and \$1,500 worth of books, mostly classical studies. (While Pohrt has expanded the store's focus to other areas of the humanities, the Shaman Drum still carries all of the Oxford classical texts.)

That Shaman Drum has survived is largely a reflection of Pohrt himself. A pensive, youthful looking man of forty with a coarsely cropped brown beard, Pohrt is less an entrepreneur than an idealist. Between his love of books and his commitment to the community, he has made his store both a working bookshop and a favorite academic hangout.

Sitting behind the small desk in the sun-drenched main room of the shop one recent afternoon, Pohrt explained how Shaman Drum came to be. He has a partial hearing impairment, and wears a look of intense yet slightly abstracted concentration in conversation.

"When I opened the bookshop," Pohrt explains, "I wanted it to be an extension of the things I had done and studied in the past. I've always been interested in Native American culture, poetry, and religion and the way these things dovetail." As a child, Pohrt and his younger brothers, Dick (who now manages the business aspects of the store) and Tom (an artist who recently completed the illustrations for a book of Native American poetry), often accompanied their father, Richard Pohrt, a collector of Native American artifacts, on trips to Indian reservations. "For us as kids it was a special opportunity to jump out of our white, middle-class way of life," he says. "One summer we lived with an Indian



CHRISTINE ROSS-CAVANA

family and called them aunt and uncle. The experience still resonates with me now."

As a teenager, Pohrt's attraction to books led him to hitchhike down to Ann Arbor from his home in Flint nearly every weekend "to hang out at the bookshops." His favorite was Bob Marshall's bookshop, on the corner of State and Washington now occupied by Olga's restaurant. "It was a wonderful place, with creaky bare wooden floors and posters hung on clotheslines across the ceiling and a fireplace in the back," he recalls. "It was there that I discovered *Siddhartha* and there that I read my first issue of the *Catholic Worker*, which you could buy for a penny."

Pohrt moved to Ann Arbor in 1970, after graduating from the U-M-Flint. His strong opposition to the Vietnam War led him to become a member of the SDS-affiliated Jefferson Street Collective. A conscientious objector, he fulfilled his alternative service requirement at St. Joseph Mercy Hospital, transporting cancer patients to the cobalt treatment area.

The experience had a profound effect on him. "For a while I had been thinking in terms of taking Marxism seriously," he recalls. "Working at the hospital, I suddenly came into a situation of immense suffering, seeing people of all different backgrounds coming to grips with their own ends. The reality of it made Marxist rhetoric pale by comparison. What it all

boils down to in 1987—the social activism—is a commitment to the community. One of the ways Ann Arbor has changed over the past few years is in the growing competitiveness here. There aren't enough occasions for community to be affirmed within the confines of the university. I try to provide those occasions at the bookshop."

In the mid Seventies, Pohrt published several books of translations of Native American poetry through a small press that he ran, and earned an M.A. in American Culture at the U-M, concentrating on Native American culture. He was teaching English at U-M Flint when he returned to Ann Arbor to manage Paideia Books. When it came time to rename the book-

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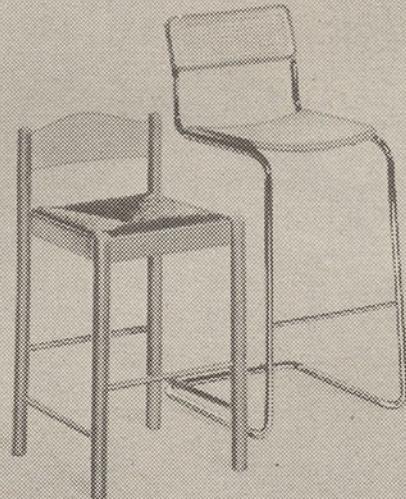
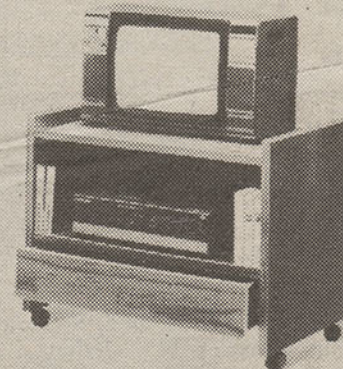
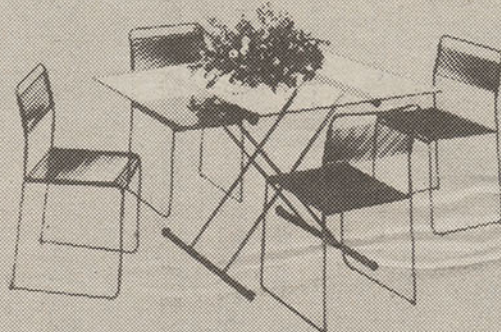
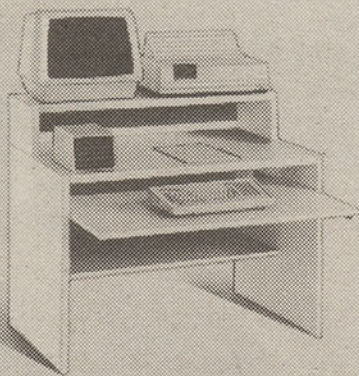
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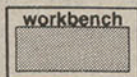
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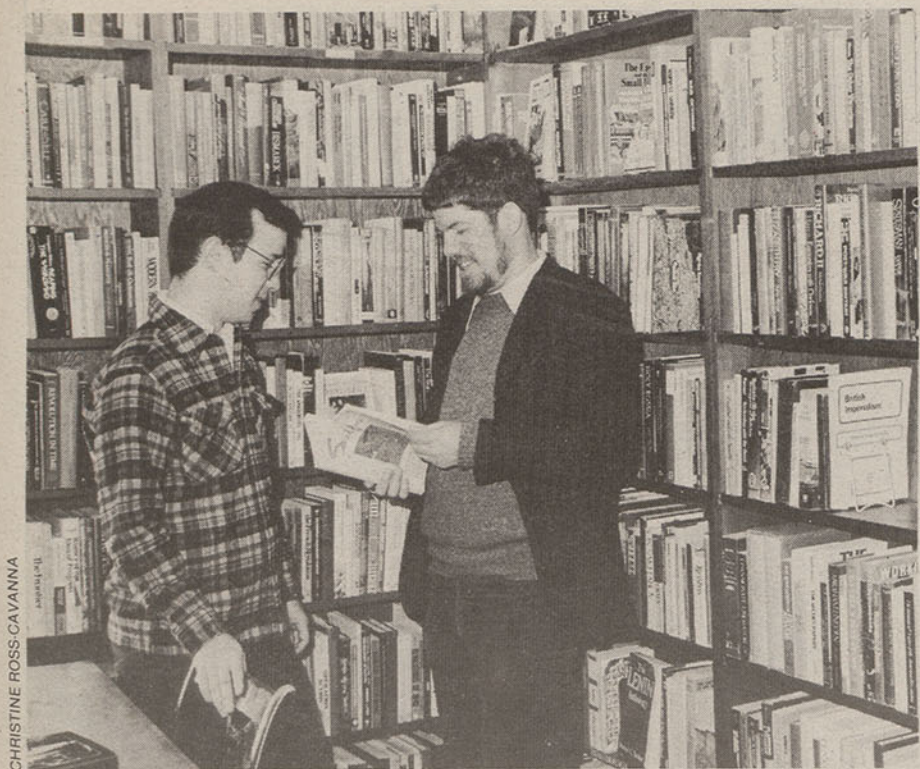
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store, "I chose the name Shaman Drum because I thought it would send signals to people in fields like anthropology and religion of the kinds of books they could find here," he says. "Shamans in Siberia, and other places as well, use drums to signal a transition in consciousness from one state to another. To me this idea was a wonderful metaphor of what a bookshop should help people do."

Pohrt admits that the name has not been totally successful in communicating the intended image. Over the years a number of people have come in looking for books on the occult or witchcraft or wanting to buy incense or drugs. "There was once even a guy who wanted to buy a drum," he recalls.

Shaman Drum's combination of compact size and wide scholarly reach, its supporters say, is actually a key factor in its success.

"It's a very carefully constructed collection with just the right amount of browsing material," says psychology professor Dick Mann. "It's the only place you can send your students to find things on their own. Borders is fine, but it's overwhelming."

"It's like a bookstore *cum* coffee shop without the coffee," observes Geoff Eley, a professor in the history department. "It's a very comfortable place where you can hang out and meet people."

The Shaman Drum's size has also provided the flexibility to host regular poetry readings and book opening parties that would be less manageable in a larger store. These events are probably the single most important mechanism by which Pohrt has built up his business. The book parties, held on Friday afternoons two or three times a month, are simple gatherings where customers off the street can rub shoulders and sip white wine with authors and invited guests. "The parties give the authors a sense of connection to the Shaman Drum and to some of their readers," maintains David Hollinger, a professor of American intellectual history. "They've endeared [Pohrt] to Ann Arbor arts and humanities authors." Other

writers who have been featured at Pohrt's parties echoed these feelings, though one put it in a slightly different light: "The parties play up to the vanity of authors." Given the lack of recognition for most scholarly authors, he adds, "The flattery is not a bad thing."

Among writers recently honored are Ann Arbor novelist Charles Baxter, U-M history department chair Tom Trautmann, and Joyce Kornbluh, director of the Institute of Labor and Industrial Relations' Program on Women in Work at the U-M. For the fall semester, Pohrt added a series of Tuesday afternoon receptions featuring visiting theologians Wendy O'Flaherty, Ram Dass, and Brother David Steindl-Rast, among others.

"You know, I've always had this fantasy that one day I'd take a book down off the shelf, open it up, and everything would be explained to me," Pohrt says with a slight grin. "The religious connotations are obvious." Brought up in a strict Presbyterian family, Pohrt began practicing Buddhist meditation five years ago, and says that his beliefs now straddle both Buddhism and Christianity.

Pohrt admits that he's lived pretty close to the edge since opening up the Shaman Drum. "I'm finally getting to the point where I'm almost earning an adult salary, although," he pauses for a moment, "there are days when I'm still not sure I'm going to make it. And I'm afraid the effort has taken a toll on my family. But my job is wonderful. Many of the people who buy books from me are world experts in their fields, and they love talking about their work."

A friend of Pohrt's once dubbed him "the Don Quixote of the Ann Arbor book business." The friend, Keith Taylor (who edits Borders' book reviews), explains, "Karl is romantic in his dedication and is definitely fighting against the trends of the times. Things can be really rough for a small independent bookseller these days. That he's been able to make a living is a good comment both on Karl and the town."

—Bonnie Brereton

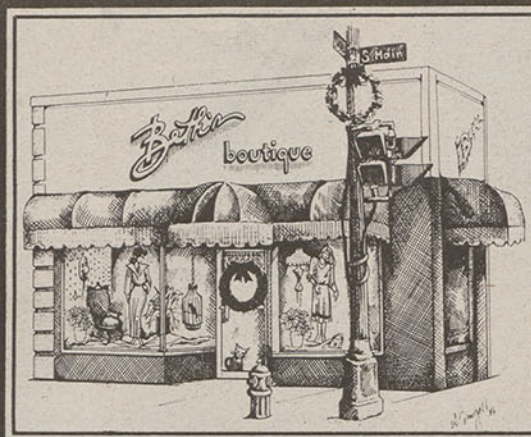
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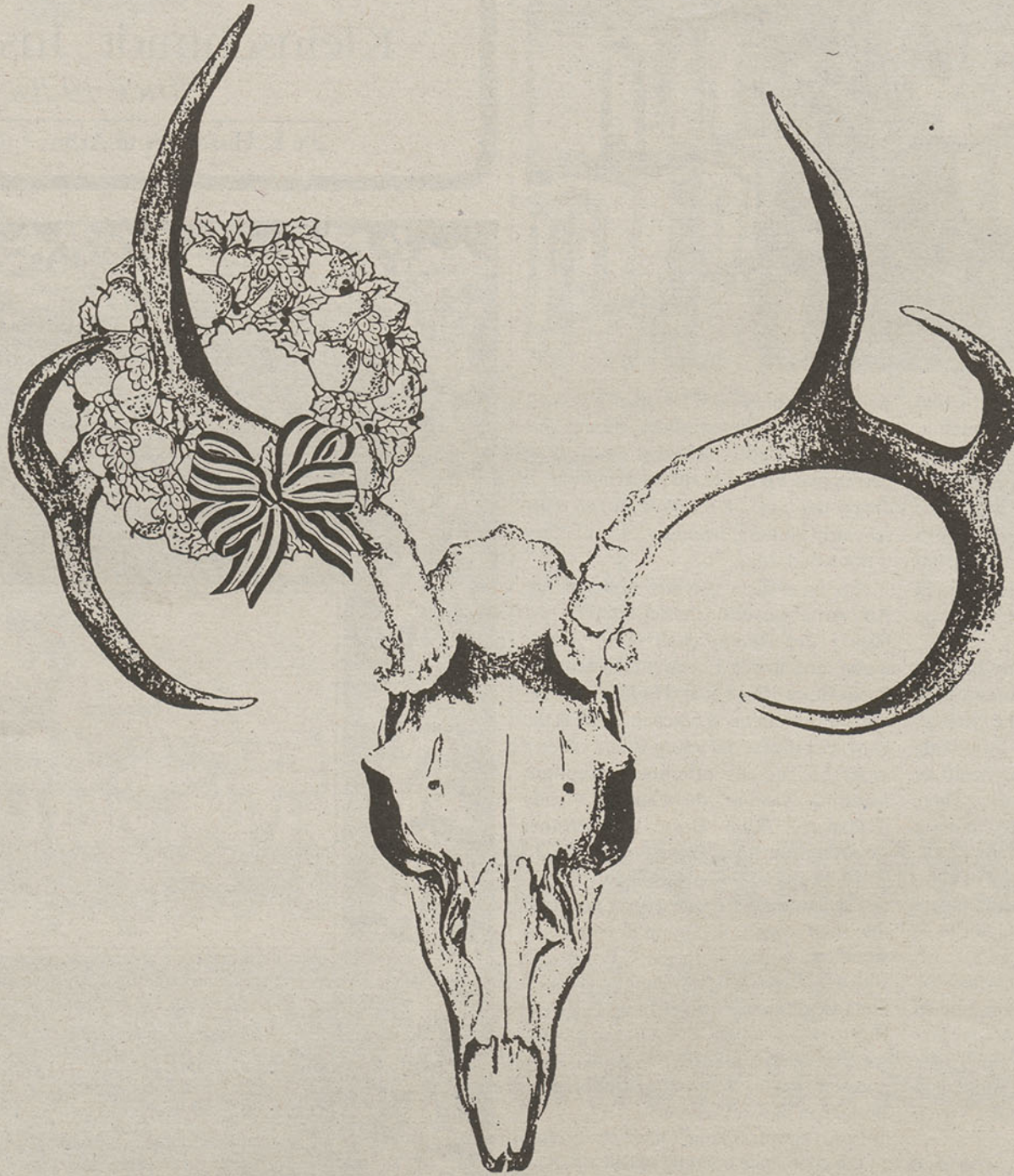
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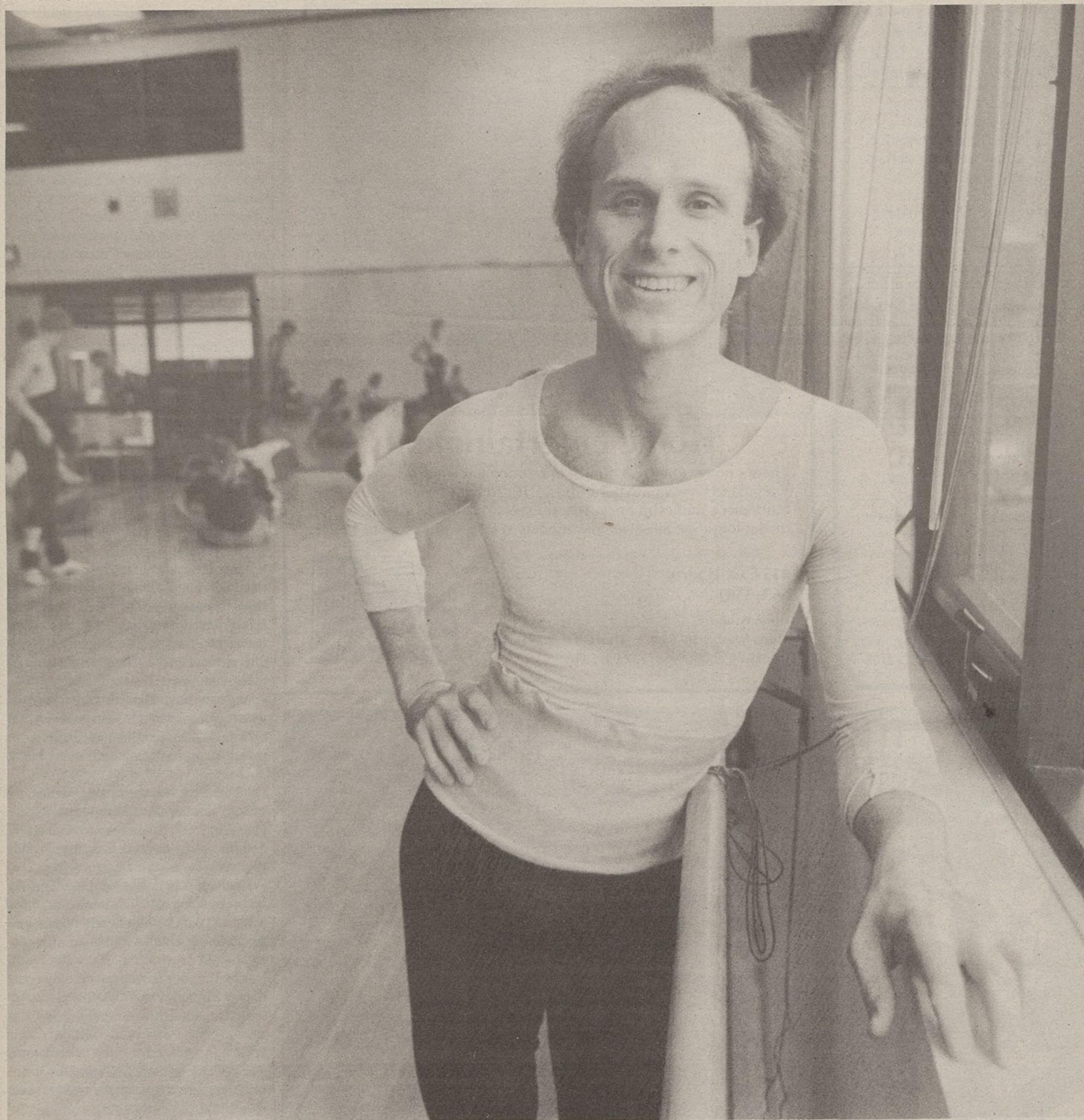
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ANN ARBOR



PETER VATES

Dancer Peter Sparling

He's juggling teaching and a performing career.

Peter Sparling's earliest memories are of himself and his brothers dancing around the living room as their dad played jazz on the piano. "We'd start out under the piano," Sparling recalls, "and then we'd dance around. We'd always end up with boogie-woogie." Sparling's father was a pianist, his mother

a singer. He grew up in Detroit and Plymouth, the second of six children in a musical family. "But I'm the only one who was fool enough to make a career in the arts," he laughs.

Sparling's original career plan was to be a concert violinist. Even today he looks the part: slim build, sensitive face, chiseled,

angular features. He speaks now of his early years as a musician with considerable amusement. "I was so dedicated, so intense," he says. "At Interlochen Academy, everyone was." But Sparling ended up making his reputation not as a violinist but as a principal dancer with the Martha Graham Dance Company.

Now, after a stint running his own company, Sparling is part of an unusual experiment. For the past three years, he has taught in the U-M's dance department, far from the "pressure cooker" of New York and the other major cities worldwide where he appeared with the Graham company. While Sparling isn't about to

fire a dance revolution, as Graham did in the Twenties and Thirties with her new modern dance technique, in university circles he's doing some trailblazing of his own. Instead of retiring from dancing to teach, he's combining his U-M job with a still vigorous performing career.

It was while Sparling was studying violin at Interlochen Academy that he stumbled upon dance. In his junior year, he enrolled in a dance course to fulfill a phys. ed. requirement. He discovered that he not only loved to dance, he loved making dances. "I think the moment I knew dance was for me was when I made a little piece, 'Assembly Lines of Chance.' I was

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ANN ARBORITES continued

basking in the applause, and I felt, 'I can make something people can enjoy.' His decision, he remembers, was "sudden, and absolute."

Sparling changed his major, and the rush was on for the late starter to catch up. Interlochen's dance faculty "threw me into the thick of it. I was performing while I was learning how to dance." It was not until years later, when he was in the Graham company in New York, that Sparling undertook a systematic study of technique. "First came performance," he says, "then technique, then integrating the two to the point of freedom of expression."

Sparling first danced professionally while he was still a student at New York's Juilliard School. The late Jose Limon, a seminal modern dancer and choreographer, taught there, and cast Sparling in several solo roles with his touring company. "He was my idol," Sparling says. "He had such stature and nobility. I feel fortunate to have known him."

During Sparling's first years with the Martha Graham Dance Company, life was chaotic. By the early Seventies the Graham Company was on hold. Then in 1973, a planned appearance on Broadway brought it back to life. This was the year that Sparling, along with newcomers Peggy Lyman, Tim Wengerd, and Janet Eilber joined the troupe. "It was a very turbulent time for the company," Sparling remembers. "There were scenes as older members were asked to leave." The young dancers suddenly found themselves with major roles in the Graham repertory. Sparling's included the preacher in "Appalachian Spring" and Oedipus in "Night Journey."

"The first big season," Sparling recalls, "was at the Metropolitan Opera House in 1977. It was a mammoth stage, and the young dancers had an incredible responsibility to carry the repertory."

Graham was not at her best. The day before opening night of a new work, "The Flute of Pan," the choreographer was stuck. She could not find an appropriate ending. In frustration, she walked out, leaving the four dancers, including Sparling, to finish it. "Martha often plays with something until the last minute," Sparling says. "She trusted us. Her dramatic vocabulary was built in us by that time. The reviews were semi-favorable—it surprised us all." He laughs. "She never revived the piece, though!"

Meanwhile in 1974 Sparling married dancer Shelley Washington, whom he had first met at the Interlochen Academy. Washington was a member of the Graham troupe for a year, then joined the Twyla Tharp Company, of which she is still a member, in 1975. Their marriage did not survive the hectic pace of two different companies with two different touring schedules. "One month," Sparling recalls, "the only time we saw each other was when our paths crossed in the Boston airport. We didn't have the maturity to weather the ups and downs."

In 1979, Sparling left Graham to form his own company. The Peter Sparling Dance Company appeared five times at

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the annual Riverside Dance Festival at the Riverside Church on Manhattan's upper west side. The church sponsorship "allowed small companies like ours to have seasons of three to five evenings," Sparling says. "We could afford it. The critics came. It was a very respected venue." To make the most of the company's performances, Sparling felt compelled to choreograph new works for each one. In addition to the choreography, he was directing rehearsals, doing company administration, bookings, and budgets, and, of course, dancing. "I was choking myself artistically," he says of the experience, "and not giving myself time to really mature. I was wearing myself thin." The company disbanded after the 1983 season.

Sparling spent the 1983-1984 season on the teaching faculty of the London Contemporary Dance Theater, while continuing, as he had throughout the early Eighties, to return to the Graham troupe as a guest performer. In London he also revived "Peter Sparling and Friends," a format he had used in New York to produce occasional concerts.

In the winter of 1984, when Sparling came home to Plymouth to visit his family, he was asked to do a lecture/demonstration for U-M dance students. He learned that the dance department was searching for new faculty, and his interest stirred. The thought of teaching and choreographing in a quiet, non-New York setting was attractive. But he was far from ready to give up professional performing.

In the past, dancers taking academic jobs have abandoned major performing commitments. But School of Music dean Paul Boylan was open to an arrangement that allowed Sparling to join the faculty on a half-time basis for the first two years, leaving him time to return each year to perform with the Graham company during its New York season. This year, Sparling is a full-time assistant professor of dance, but he will still be able to appear with the Graham troupe as "returning principal dancer."

Boylan says he likes the idea of having faculty artists still involved in the professional mainstream. But he is also well aware of the difficulties such arrangements entail. "We have to have a commitment, an available faculty for the students," says Boylan. "To maintain visibility in their profession is difficult, particularly for dancers. It's a real balancing act."

So far, Peter Sparling's act is balancing well. In his three years here, he has become an acknowledged leader among his colleagues. Besides his teaching and his New York appearances, Sparling choreographs for other companies around the country as his schedule permits. A side benefit for Ann Arbor is that he also performs here regularly as member and co-director of the university-based Ann Arbor Dance Works. "As I sit here," he says, "I don't regret any of it. My life is becoming more and more one life, not two."

—Marianne Danks Rudnicki

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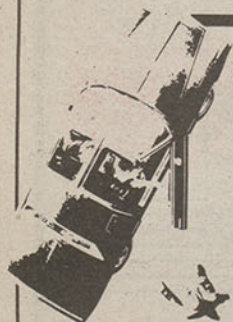
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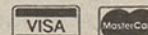
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The Revolution in Mental Health Care

Over the last thirty years, the chronically mentally ill have poured out of institutions, only to be trapped in a brutal cycle of rehospitalization and even imprisonment. After years of frustrating failure, a new program is finally helping them cope with life in the community.

Ed was a "lively little boy," his mother says. As a teenager, he went skiing with his sisters, took a job as a gas station attendant, and spent his free time away from Huron High School fixing up a car he had saved to buy. Nothing, his mother says, prepared her for his psychotic breakdown.

"Imagine," she says. "Your child seems quite normal till about eighteen—then suddenly you have a completely different person on your hands." The new person on her hands was a paranoid and delusional young adult, a strong and sometimes threatening man who hallucinated about invading aliens, bizarre religious beings, and a war that he was convinced raged around him.

Ed, now twenty-five, suffers from chronic schizophrenia, a biochemical brain disorder of unknown origin that produces disordered thinking, delusions, hallucinations, and often paranoia. The National Institute of Mental Health estimates that schizophrenia, in varying degrees of severity, strikes about one out of every hundred Americans. Ed was the only

one of five children in his family to develop it. In the seven years since then, both he and his family have suffered through an exhausting, unpredictable series of crises.

From the start, Ed refused to accept psychiatric treatment and medication. Like many who suffer a serious mental illness, he didn't believe that he was sick, and his paranoid delusions convinced him that those who were trying to help him really wanted to control, harm, or kill him. His family couldn't legally force treatment on him. Before a person can be involuntarily committed to a psychiatric hospital, Michigan law requires that he be not only psychotic—insane—but also dangerous to himself or others. Ed had to be either suicidal, or seriously harming himself by ignoring his own basic needs, or bent on attacking and injuring someone else.

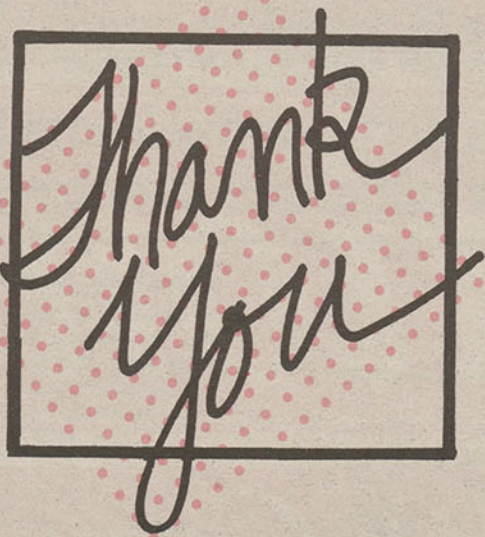
Without treatment, Ed turned his family's home life into chaos. He sniffed his food for poison, conversed with nonexistent companions, slept through the day, and prowled the house at night. Sometimes, "he would rush into the house and

jump under cold water in the bathtub," his mother says. "That was the only thing that would 'save' him from dying, he thought." Other times, his psychosis would fade, and he would become painfully aware of his condition. "Then he knew he was missing out on life," his mother says. "Once I held him while he cried. 'Why can't I just get married and have children?' he asked. 'That's all I ever wanted.'"

But much of the time, her son was simply frightening. Once, he stripped off his clothes and chased her out of the house. On one cold Christmas Eve, he turned off the furnace, convinced that it was spewing poison gas into the house. She had to kick him out and forbid him to return.

But the next week, he broke in several times. His mother called Psychiatric Emergency Services (PES), the county's joint University Hospital and Community Mental Health program that handles involuntary psychiatric hospital commitments. The PES team said that they couldn't act until they could witness the dangerousness that Michigan law re-

By CRAIG T. SMITH



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MENTAL HEALTH CARE continued

"This system is crazy," Ed's mother says now, visibly shaken as she recounts the tale. "It forces us to do the irrational in order to get a rational solution. I had to get my son arrested in order to get him help."

quires. "There's nothing you're telling us that will get him hospitalized," they told her. "Let him go."

In desperation, Ed's mother called the police. They told her that her only option was to press charges against her son for illegal entry. "This system is crazy," she says now, visibly shaken as she recounts the tale. "Families can be held captive. It forces us to do the irrational in order to get a rational solution. I had to get my son arrested in order to get him help."

The police arrested Ed, yet even so he was out of both the jail and the hospital in a few days. With his mother unable to care for him, he lived in cheap rooms in Ypsilanti and Ann Arbor, eating dry beans, burning cigarette marks onto walls, and not bathing. His family kept trying to get treatment for him, but he ignored them. Twice he was badly beaten, once by a street gang and later, while living above Ann Arbor's C and H Garage on South Fourth Avenue, by a knife-wielding ex-con who wanted his former room back.

Ed's mother visited him a few weeks after the second beating and found him psychotic, broke, and out of food. But her hands were tied. "If I helped him," she says, "it perpetuated the bind: he wouldn't be dangerous enough to himself to get treatment. But if I didn't help him, he would be totally at risk." She compromised, buying him a sandwich and hoping to have him committed for being dangerously unable to care for himself. But the next day, he stole \$8 worth of groceries from the Pump 'n' Pantry at Main and Madison. On his way out he dropped a note that read, "Jehovah will pay." When chased, he tried to defend himself with a butter knife.

Ed's second arrest finally got him hospital treatment. But it also earned him a jail sentence. Over the next several months at Ypsilanti Regional Psychiatric Hospital, his mental health improved significantly. But in jail, his mother says, "I saw the gains he had made in the hospital slipping away."

Ed's condition deteriorated so much that from jail he returned directly to the hospital. There, three staff members, his mother says, testified in court that Ed needed constant and close supervision and shouldn't leave the hospital. But a

week later—without a word of explanation to his parents—he was moved to a halfway house. The hospital is under continual budget pressure to house as few patients as possible, and to someone—his mother has no idea whom—Ed had seemed well enough to make the move. Within a month, he hit a halfway house attendant, took the keys to the house van, and drove off.

Ed's third arrest put him into maximum security seclusion at the county jail—not because he was so dangerous, his mother was told, but so that guards could "watch him better and protect him from the other inmates, as well as protect them from his talking." A doctor visited him only about once every two weeks, to give him an injection of long-acting antipsychotic medication. His sister visited and found him "skinny, shaking with the medication and weakness" and "barely able to stand." When his mother came, he was sometimes too weak and nauseated to see her; other times, he had trouble holding up the telephone receiver to talk to her through the thick glass of the visiting room.

After five and a half months, a guard testified that Ed was physically too ill to be in jail, and he returned to the hospital. His former psychiatrist said she was shocked by his condition. That was over a year ago. Now, "he is less in touch with reality—and has been for a longer period of time—than he has ever been," his mother says. "I see little hope for him."

The exodus of the mentally ill

Thirty years ago, Ed would long since have been locked up for good in a state psychiatric institution. At that time, admission was basically a one-way ticket, and most of these public "hospitals" were simply vast, dreary storehouses for the insane and the mentally retarded. In 1955, they held over half a million Americans, most of them in miserable, crowded conditions.

But the introduction of psychoactive drugs in the Fifties made it possible to reduce and often eliminate the delusions and hallucinations that afflict most of the seriously mentally ill. Court decisions began clarifying the civil rights of the mentally retarded and mentally ill, making it harder for states to simply lock them

up. Costs to look for day, for each adult County fr

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up. Costs also began rising, causing states to look for reasons to release patients. Today, for example, state hospital care for each adult patient costs Washtenaw County from \$100 to \$230 dollars a day.

The result of these changes was a movement known as deinstitutionalization, a gradual exodus of hundreds of thousands of patients from the hospitals. Congress accelerated this movement when it passed the Community Mental Health Centers Act in 1963. The act instructed counties to set up Community Mental Health (CMH) Centers and have them take over from state hospitals the primary responsibility for care of mentally retarded and mentally ill children and adults.

Deinstitutionalization turned mental health care upside down. Roughly three out of four mentally ill people used to be wards of the state. Today, three out of four are members of the community. The nation's psychiatric hospitals house only about one-fifth as many patients now as they did in 1955. At Ypsilanti Regional, the number has dropped from 4,000 to about 450.

Yet the Robert Wood Johnson Foundation, the nation's largest health-care philanthropy, estimates that since 1955 the number of seriously mentally ill in the U.S. has increased by nearly a million. "It's not that mental illness has gone away," says U-M epidemiology professor and physician Victor Hawthorne. "It's just that the people have gone away from the hospitals." Psychoactive drugs, Hawthorne points out, haven't wiped out schizophrenia and manic-depressive illness the way that vaccines have rid the country of polio and tuberculosis. "The drugs are only partially helpful," he says.

"They can control the illness, but they can't cure it."

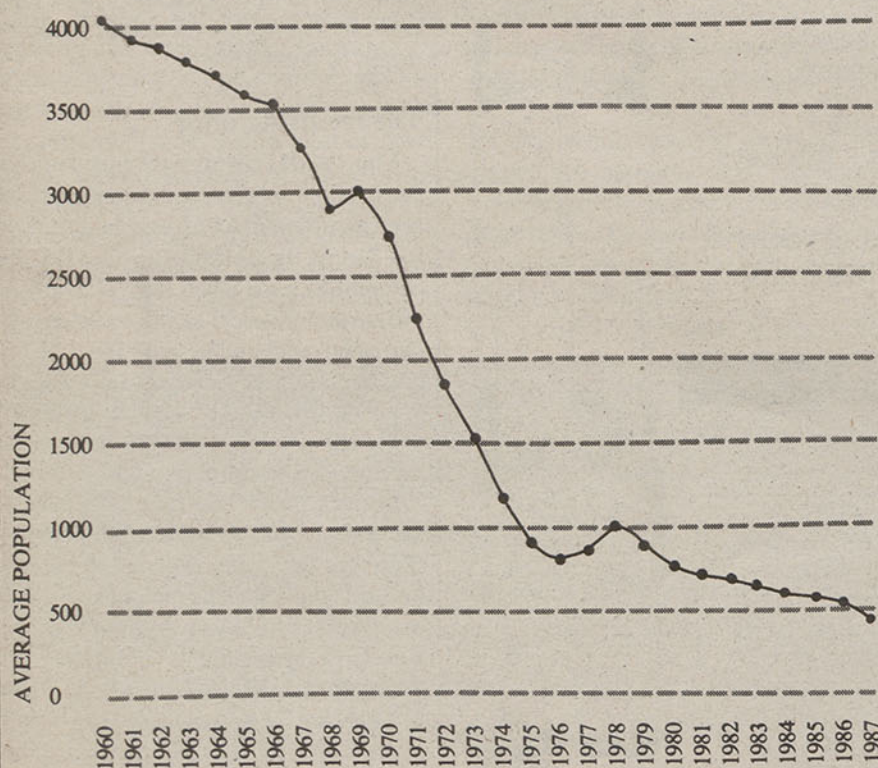
Moreover, few of the seriously mentally ill have received the extensive community treatment that Congress envisioned twenty-four years ago. Says Hawthorne, "The reduction in size and services of the psychiatric hospitals has been allowed to get out of synchronization with the essential buildup of community care. Not enough resources have been moved from the hospitals into the community."

Community care's uneven record

As a result, the record of CMH Centers is uneven. They have housed and treated many of the mentally retarded in group homes. They have created programs for retarded and mentally ill children, who usually stay with their parents or in a foster home. And they have helped less seriously mentally ill adults who can live outside of the hospital supported by limited services. But the most seriously mentally ill are the most difficult to treat. For them, CMH Centers have been ineffective.

Over the past decade, too, CMH Centers have struggled to treat more and more people with less and less money. The mentally ill often fall at the bottom of politicians' priority lists, and budget cuts have been merciless. Federal contributions, which were largely responsible for building the CMH system mandated by Congress, have shrunk, according to the *Wall Street Journal*, by about 30 percent since President Reagan took office. The *Journal* reported, too, an estimate that CMH care now reaches as few as 5 percent of the nation's seriously mentally ill. As a result,

Resident Population Ypsilanti Regional Psychiatric Hospital



Nationally, deinstitutionalization began returning psychiatric hospital patients to the community in the 1950s. By the early 1960s, the movement had reached Michigan. Over the next two and a half decades, the number of patients at Ypsilanti Regional Psychiatric Hospital fell precipitously to almost a tenth of its peak.



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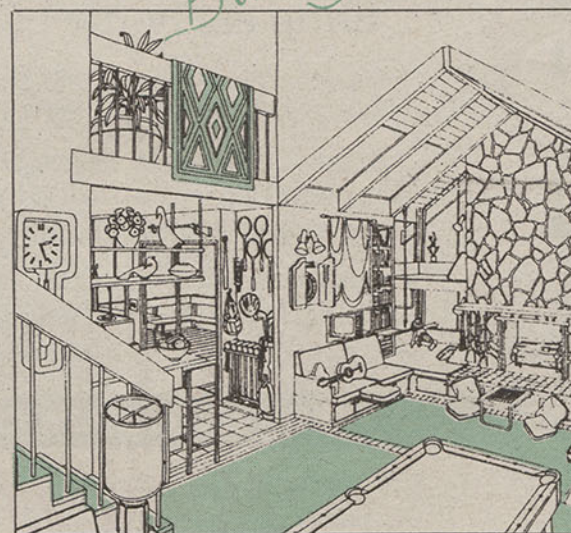
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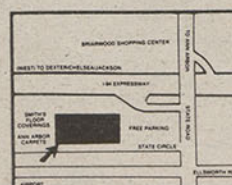
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MENTAL HEALTH CARE *continued*

these people have become a very visible, often disruptive, and pathetically neglected part of every community.

The same alarming trend is clear in Washtenaw County. Here, however, says former CMH director Saul Cooper, the problem is hardly so severe. Community care, he estimates, reaches over half of the seriously mentally ill. But that still leaves hundreds in the county who are getting too little treatment—or none at all.

Local social worker Linda Scott discovered the gaps in community care while working with chronically mentally ill clients as a volunteer with the Shelter Association of Ann Arbor. CMH's standard treatment relies on its clients' willingness and ability to regularly visit CMH offices. "We were constantly trying to get them to keep their CMH appointments," Scott recalls. "But unless we took them, they wouldn't get there." What they did instead was wander the streets or retreat to their rooms, confused, often paranoid, and suffering without treatment. "And it's not because they *wouldn't*," Scott says, "but because they *couldn't* keep their appointments."

Another local social worker, thirty-two-year-old Mithiga Imathiu, also grew frustrated with CMH's standard treatment. A Kenyan with an eloquent, slightly accented command of English, Imathiu came to Ann Arbor seven years ago with a United Nations scholarship. He earned a master's in social work and later worked with several CMH Centers. But he grew disillusioned trying to treat clients by inviting them to his office for once-a-week, forty-five-minute talk sessions. The most seriously mentally ill clients rarely came, Imathiu says, "and they were the ones who needed me more than the others. I couldn't ignore them. I knew that they were out there, maybe pacing back and forth, delusional and suffering, maybe sleeping in the snow with no food." But under the rules of standard CMH treatment, he had neither the authority nor the means to pursue them.

The revolving door

Many CMH clients have ended up, like Ed, in jail. For them, community care has been an abysmal and tragic failure. State law forced the hospitals to free Ed. But community care failed him, allowing his mental and physical health to deteriorate untreated and unchecked. His freedom thus became a license to get himself beaten up, to terrorize his family, and to put himself in jail, where conditions are harsh and treatment is almost nonexistent.

Ed and many like him have become trapped in what mental health care professionals call "the revolving door," the medical and legal machinery that tosses many of the seriously mentally ill back and forth between the community, the hospitals, and—all too often—the jails. In Michigan, the revolving door is clearly at work: over half of the inpatients at state hospitals have been there before. In some of the state's larger hospitals, nearly two-thirds are returnees.

The revolving door is terribly destructive. It pushes the mentally ill through

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crisis after crisis, wearing them down and wearing out the patience of families, neighbors, CMH workers, police, and the courts. Because involuntary hospital commitments are legal only when a person is dangerous, the chronically mentally ill enter the hospital only after they have endured a crisis that either endangered their own lives or the lives of others.

"I've been in and out of the hospital so many times in the last ten years it's not funny," says Louise, a thirty-six-year-old Ann Arborite who is chronically mentally ill. "And every time I went in, I lost everything." She lost her marriage, she lost custody of her five children, and she lost most of her material possessions. Landlords would evict her while she was in the hospital and her rent went unpaid. She also lost her self-respect, which only made her recovery harder. Deinstitutionalization saved Louise from being locked up, perhaps permanently, in a state hospital. But community care didn't save her from becoming destitute and suffering repeated psychotic breakdowns. After a while, she says, "I didn't want to get out of the hospital anymore."

Disintegrating families

Any Wednesday morning session of Probate Court held at Ypsilanti Regional vividly illustrates the consequences of moving the chronically mentally ill into the community without providing adequate support. At one session, the court committed a chronically schizophrenic man of about thirty who had thrown a knife at his parents. After him, the court committed a young woman who had been hospitalized before, after slashing her wrists and trying to drink boiling water. Her parents sat silently in the back of the courtroom. Their faces were motionless, and they gripped each other's hands. "I hoped it wouldn't come to this," the mother whispered to the father. This time, their daughter had been picked up by police a few days earlier, downtown on Liberty Street just before dawn. She had scratched up a delivery van with a pair of scissors, then scattered its load of newspapers into the street and chased the driver, screaming that she would kill him. The driver testified that he had picked up a tire iron, ready to beat her away, but then had pitied her and decided to run for help instead.

Next on the witness stand was a father, called to strengthen the case for his son's commitment. His tall and hefty son—six hospital attendants had held him during the hospital psychiatrist's examination—sat, sullen and glowering, with the defense counsel, facing his father. "I'll say as little as possible," the father told the court, his voice thin and pained. "It's hard." The prosecutor helped him. He asked whether his son had indeed held a saw blade to his throat and threatened to kill him. The father answered quietly, "Yes."

"Disintegration of the family," says the U-M's Victor Hawthorne, "is almost a basic effect of psychiatric illness." Hawthorne, who himself has a mentally ill relative, co-founded a local support and education group for families, which has become a chapter of the National Alliance for the Mentally Ill. Writing recently in *Michigan Academician*, he described what his own experience and his work with the Alliance have taught him. "Alienated in varying degree from friends, often in financial jeopardy, [and] progressively reduced by the years to a state of physical and mental attrition, most families feel betrayed by psychiatry and deprived of the level of social support to which they feel they should be entitled. Many share the growing conviction that the present policy of community care has failed."

From hospitals to jails

Other evidence of the failure of community care comes from Michigan's jails and prisons. Counties across the state complain that their jails hold too many people who need but don't get hospital treatment and who languish in cells that are badly needed to hold the genuinely criminal. Evidence from the overcrowded state prisons is more shocking. A recent U-M study ordered by the courts estimated that one out of every five of the state's over twenty thousand prisoners is seriously mentally ill. Explains the study's director, School of Public Health professor Harold Neighbors, "these were people that we felt needed attention *right away*." It appears, says Hawthorne, "that prisons have assumed a substantial proportion—far more than anyone would like to admit—of the role that psychiatric hospitals once served."

It's a role that prisons and jails don't

It appears, says the U-M's Victor Hawthorne, "that prisons have assumed a substantial proportion—far more than anyone would like to admit—of the role that psychiatric hospitals once served."

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The ACT crew at the house their program shares with Project Transition on Packard across from Ypsilanti High School. Standing, from left: Joanne Dawson, Marie Marolf, Ginnie Pypkowski, Linda Scott, Mithega Imathiu. Seated, from left: Charles Carter, Sharon Bernstein-Fuller, John Strotkamp, Cecille Smith. Not pictured: Mary Ellen Babcock, Josh Ehrlich, Laurel Fraser.

want and can't handle. Last year, Hawthorne says, a court-ordered report estimated a need for eight hundred additional psychiatrists and staff to care for seriously mentally ill state prison inmates. The ratio was about one psychiatrist to five thousand prisoners. Since then, state prisons have hired over four hundred new staff. Even so, the ratio of psychiatrists to prisoners remains a dismal one to 1,750.

So while deinstitutionalization has helped some, it has doomed others. For these people, "community care" is a painfully ironic term. Wisconsin psychiatrist Darold Treffert recently urged the members of the American Psychiatric Association to work for reforms of community care. "The freedom to be wandering the streets psychotic," he told them, "deteriorating and untreated in the face of effective treatment that ought to be given, is not freedom; it is abandonment. The liberty to be in jail hallucinating and delusional, to be criminalized and to die there instead of being in a hospital is not liberty; it is imprisonment for the crime of being sick."

Searching for an alternative

Now, amid a rising tide of public criticism, CMH Centers are searching for ways to effectively reach the chronically mentally ill. Locally, the most promising reform is a new CMH program called Assertive Community Treatment (ACT). Although fully introduced in Washtenaw County only last year, ACT originated in Madison, Wisconsin, fifteen years ago, just as the hospitals were beginning to recognize the revolving door syndrome. Dissatisfied with the standard treatment offered by CMH Centers, two Madison mental health researchers created an outreach team that followed frequently hospitalized patients into the community and

offered them both psychiatric care and social work services. The ACT team's goal was to make its clients stable members of the community.

Washtenaw County's ACT outreach team has the same goals. It consists of half a dozen social workers, a registered nurse, and an occupational therapist. Funded through the county's CMH Center, the team operates as part of the nonprofit Project Transition, a county-wide volunteer organization that provides support and recreation for people who have spent time in psychiatric hospitals.

ACT's supervisor is John Strotkamp, a forty-seven-year-old CMH social worker. Strotkamp is bearded and burly, and his speech is direct, salty, and often delivered while his feet are propped up on a table. ACT team members must have "a calling," he says. He found his twenty years ago, while working as an attendant on an assaultive patients' ward in a California state hospital. "It was a Wild West show," he remembers. Furniture flew, and fights were common. But a dedicated nurse taught him how to help patients and reduce violence. Together, he says, "we turned that place around." Strotkamp has been a reformer of mental health care ever since. After earning a master's in social work, he came to Washtenaw County in 1974 and founded the court services division of CMH. Last year, he took on the task of building the ACT team. He told everyone he hired, "You have to convince these people that you are their savior. And you have to be willing to work with them in any way they'll let you."

Laurel Fraser, the ACT team's registered nurse, is a good example of exactly

what Strotkamp wanted. In her mid thirties, Fraser has curly brown hair, the lithe limbs of a dancer, and an unashamedly emotional conviction that her work is vitally important. Years ago, she lived with her best friend—"she was like a sister"—who quite unexpectedly became psychotic. Later, Fraser often befriended patients she met while working at Ypsilanti Regional and at Mercywood, the psychiatric hospital of Catherine McAuley Health Center. It sickened her, she says, to see many of them leave, determined to keep themselves healthy, only to return later, often bitter that CMH hadn't helped them enough.

Fraser became so concerned that she talked with other nurses about trying to start up a more effective community support program for patients leaving the hospital. It was then that she first heard about ACT. Within weeks she accepted a \$6 per hour pay cut and a part-time position to join the team. "I jumped and danced when I got home after my first day," she says. She knew nearly all of ACT's clients from her days as a hospital nurse, "and they all tell me," she says, "that ACT's the best thing that's happened to them."

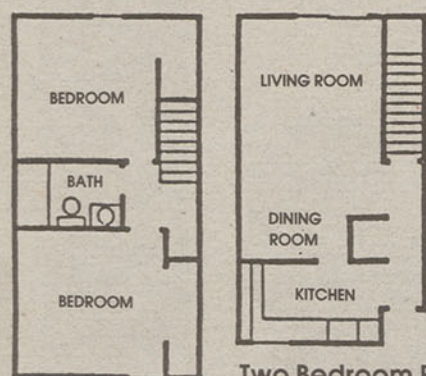
Stopping the revolving door.

ACT serves forty-five of the county's chronically mentally ill. All of them have gone in and out of the revolving door. Most of them suffer from schizophrenia. The rest are severely manic-depressive, and their moods can swing sharply from buoyant, frenetic mania to psychotic and often suicidal depression. These are the

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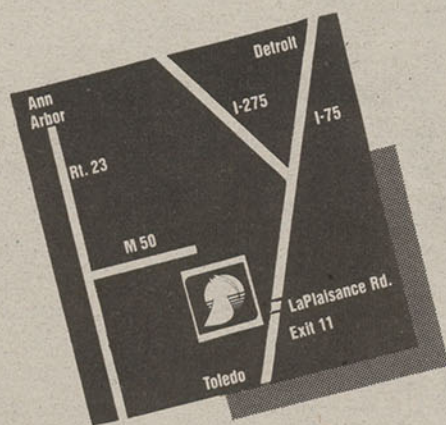
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In his worst moments, the hallucinatory voices in Sam's head convinced him that his mother was actually an impostor. Enraged, he would beat down her front door or smash his way through the glass and threaten to kill her.

clients CMH has found hardest to treat.

One of ACT's clients is Sam, a native Ann Arborite. He's six feet tall, wiry, frizzy-haired, and in his late twenties—just a few years older than Ed. Like Ed, he developed schizophrenia in his late teens, and over the next several years the illness wreaked havoc on him and his family.

Sam lived in a world where monsters crept in his window and aliens described unspeakable horrors to him. He didn't believe that he was sick, so each time Ypsilanti Regional released him he ignored both the anti-psychotic medication and the CMH appointments prescribed for him. Often, too, he was penniless. "I can't handle money at all," he admits. "If I have it, I blow it." Sometimes he could afford a cheap room, but he spent many nights in Ann Arbor shelters for the homeless. He shoplifted, walking into stores wearing a dirty shirt and walking out wearing a clean one. He went to jail, either for sleeping in U-M buildings at night or for breaking into his mother's home. In his worst moments, the hallucinatory voices in his head convinced him that his mother was actually an impostor. Enraged, he would beat down her front door or smash his way through the glass and threaten to kill her.

Sam was hostile to anyone who tried to help him. He wanted, he says now, only to be left alone. The first time an ACT team member visited him, he remembers, he was in Ypsilanti Regional, and he flew into such a rage that ward attendants locked him into a room by himself. But ACT refused to leave him alone. They brought him cigarettes and money from his family, and when the hospital released him they helped him get such necessities as personal identification, welfare benefits, housing, clothing, and medical services. Step by step, he began to depend on them.

The ACT team also convinced Sam to appoint them as his payee. ACT now pays his bills and then doles out what's left in whatever amounts he proves responsible enough to spend. Managing clients' finances is the team's most controversial tactic, says ACT supervisor Strotkamp. But it's essential, he argues, to making sure that clients use their money to feed and clothe themselves well. Some get all their spending money at once. Like Sam,

however, many of them have no knack for budgeting. One, for example, never makes change, and sometimes he'll simply let a shopkeeper accept a \$10 bill for a pack of cigarettes. With other clients, the spending money often buys drugs. Several of ACT's chronically mentally ill clients are also longtime drug or alcohol abusers.

Many of ACT's clients have illnesses that are so serious and so tenacious—and so often exacerbated by drugs—that sometimes they absolutely require hospital treatment. Even when its clients must return to the hospital, however, ACT can reduce the revolving door's tragic consequences for clients, their families, and for the rest of society. ACT keeps constant tabs on all its clients, and when one becomes dangerously psychotic, the team knows it. Quickly, without waiting for a tragedy, they can act to get an involuntary commitment.

ACT demands, however, that its clients function as well as they're able to, with as much independence and as little hospitalization as they can manage. For some, that means holding a steady job. One ACT client, for example, cleans rooms at a local motel. For others, independence simply means trying to take care of themselves. "If all they can do is cut a lawn once a week, that's no problem," says Strotkamp. "We'll be satisfied with that."

In some cases, ACT actually has halted the revolving door. With Sam, for example, they've witnessed a spectacular turnaround. He now not only depends on them, but even appreciates their help. He willingly takes the anti-psychotic medication that team members bring him twice daily, and it's working well. ACT now works to wean him gradually toward independence. For the first time in years, he lives in a decent place of his own, a small, inexpensive room that ACT helped him rent in a house near Michigan Stadium. His clothes are well worn but clean, his frizzy hair is unkempt but washed, and ACT is teaching him to cook, clean, do laundry, grocery shop, and budget his money. Soon, too, ACT hopes he can begin working at a part-time job.

"I can't even say just how dramatic these changes are," says social worker Mithega Imathiu, who now leads the ACT team. He's talking quickly and pas-



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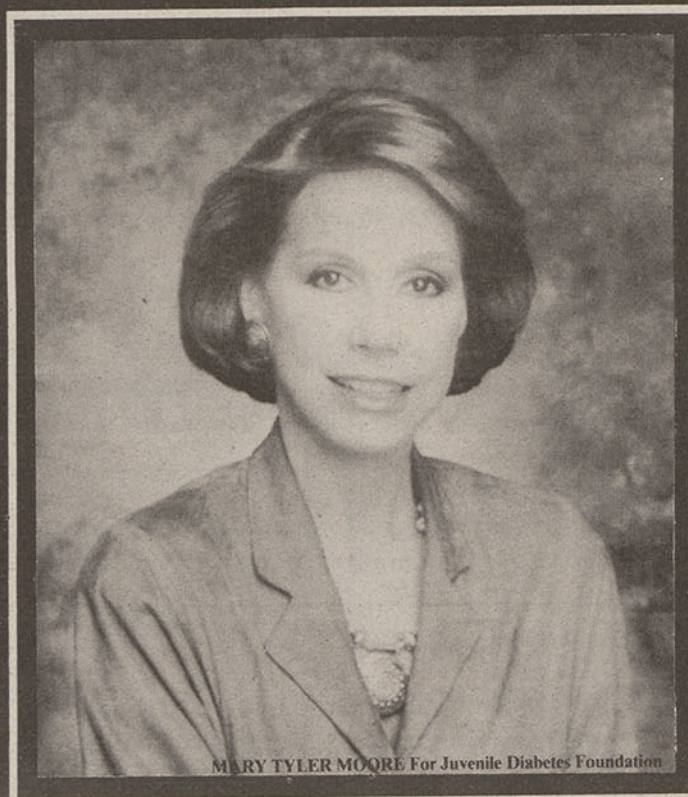
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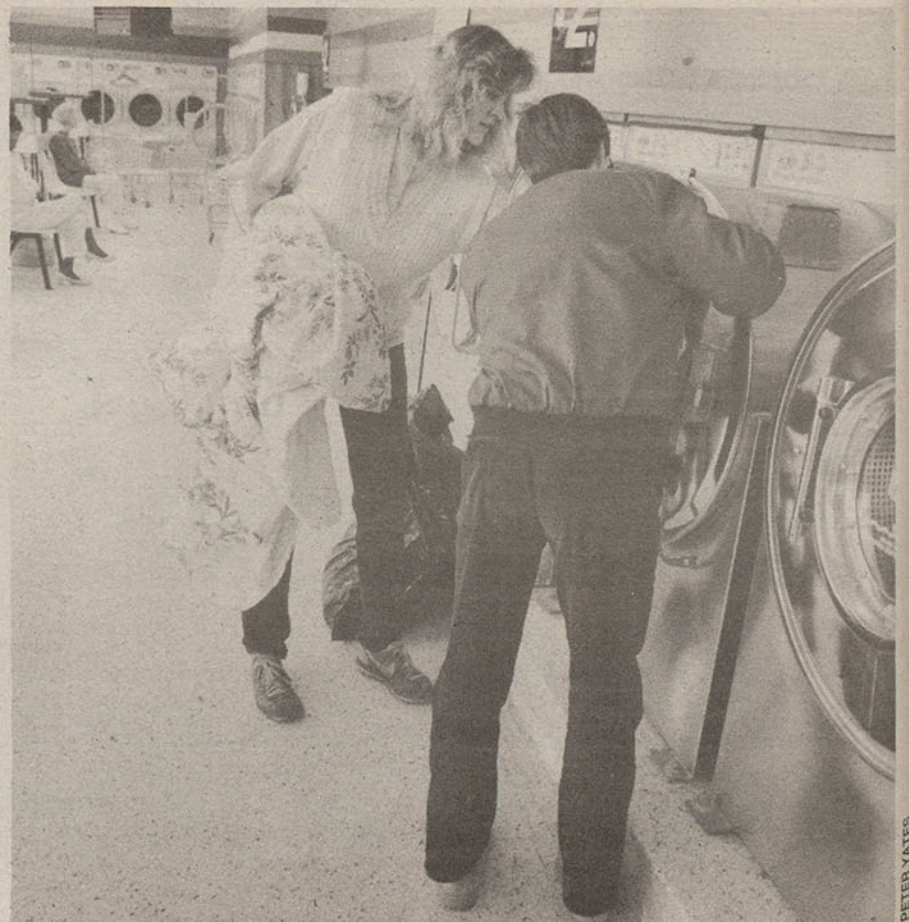
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MENTAL HEALTH CARE *continued*



ACT's Linda Scott (above left) and Mithiga Imathiu (below left) teach everyday skills like laundry and shopping. One reason the chronically mentally ill return to the hospital so often is that many lack crucial skills—cooking, cleaning, handling money—that they need to live on their own.

sionately, struggling to express the remarkable scope of gains that to others might seem minuscule. "That Sam washes and combs his hair, that he showers—even if it's once a week—is really a miracle. Because before, even the fleas wouldn't have touched him. We're talking about a person who would have lived in the same room until Doomsday, just letting everything pile up around him. We're talking, too, about a person who would sleep anywhere and eat from garbage cans."

Sam was "a holy terror," says social worker Linda Scott, who also has joined the ACT team. Now, with his illness under control, Scott says, he's a thoughtful, likable person who befriends other clients and actually helps ACT work with them. Such a transformation seemed

impossible when she first met him. Under ACT's supervision, too, Sam even has been able to meet peacefully with his mother, whom he tormented for so many years.

Most important, Sam has stayed out of jail, and he has been committed to Ypsilanti Regional only once, last January. And instead of spending months among the hospital's long-term, assaultive patients, he returned to the community after only seven days on a short-term, nonviolent ward. Most of the hospital staff knew well the holy terror of many previous visits. This time, they were pleasantly surprised, Sam says. "They all congratulated me on how well I was doing."

Transforming community care

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come as stable as Sam. But ACT has significantly improved the lives of enough clients to continuously refuel the team's enthusiasm. "What's exciting is that we're on the right track," Strotkamp says. "If we get thrown off, it won't be our fault. It would only be because of funding cuts."

Budget cuts are a constant threat to mental health care programs. But the revolving door is so costly that ACT's preventive care is actually a bargain. The state's first ACT program, called Harbinger, was founded in 1979 in Kent County. It proved that ACT could be a financial as well as a medical success. A Michigan Department of Mental Health study compared Harbinger's clients with a group of similarly diagnosed people who were treated with standard CMH care. The results showed that Harbinger's assertive treatment was far more efficient than standard treatment. By reducing the need for costly hospital stays, Harbinger not only offset its own expenses, but in a year also saved taxpayers an average of \$1,100 on each client.

Spurred by this proven ability to offer cheaper as well as more humane and effective community care, ACT has been spreading quickly. Michigan now has two dozen programs operating and a dozen more starting up. Even so, ACT is still in its infancy, and its impact has been limited to very few people. In Washtenaw County, the program serves only about one percent of all CMH clients. But former CMH director Saul Cooper, now the county's Director of Human Services, says that if the local team can match Harbinger's financial success, similar programs could eventually serve another four to five hundred county residents.

Locally, ACT so far has been every bit the bargain it was in Kent County. CMH studied eight clients who in a year spent a combined total of 511 days in the state hospital. The next year, ACT took over. The total for the eight clients dropped to 197—saving the county an enormous amount on hospital fees alone. ACT's clients also spent less time in Ann Arbor shelters and in other costly CMH programs. Strotkamp estimates that his program as a whole has saved the county over \$200,000. Moreover, its clients were still receiving treatment. They weren't simply leaving the hospitals and drifting through the community, alone, suffering, and causing others to suffer.

ACT's success is affecting other programs. This fall, two similar outreach teams started serving children. And some of CMH's standard treatment programs are borrowing ACT tactics. CMH is now forming teams to handle crises and allowing more social workers to leave the office and help clients find housing, clothing, and government benefits.

ACT's growing influence excites those who work on the local team. They're convinced that their efforts are slowly beginning to fulfill the humanitarian promise of community mental health care. "ACT has been sorely needed for years," says team nurse Laurel Fraser. "It's a giant step in the right direction."

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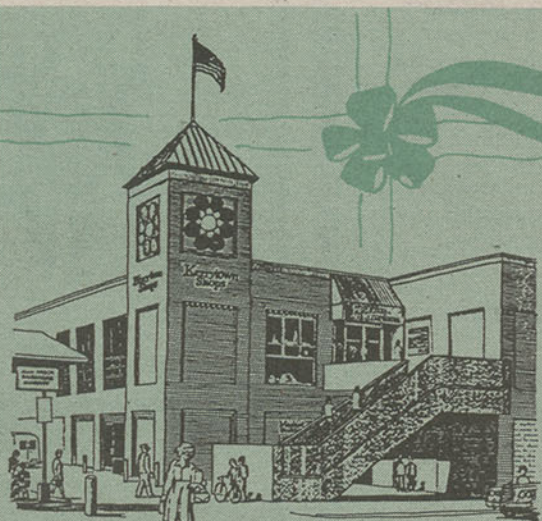
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Driving for Yellow Cab

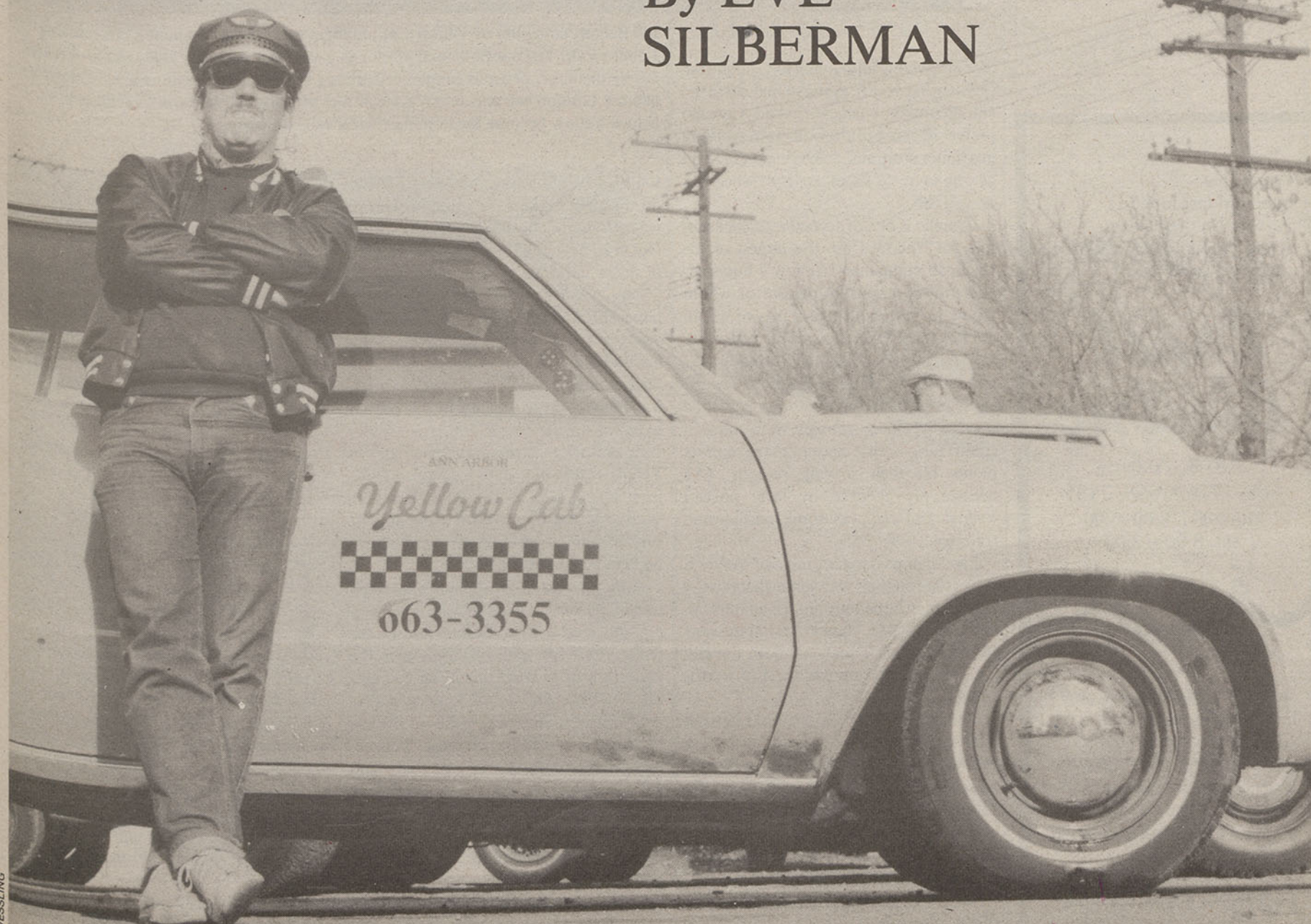
For scores of people in transition, it provides both a tolerant subculture and an uncommon view of the city.

Chris Cassello, twenty-six, plays guitar with the honky-tonk band Drivin' Sideways at the Blind Pig on Friday nights. Cassello, dark-eyed and intense, has also been driving nights for Yellow Cab for more than a year.

Some evenings, it gets to him—the endless stretches of honking outside dorms and fraternities; the giggling back-seat couples; the drunken soliloquies; the willies he gets when he has to drop off strung-out types in neighborhoods known for heavy drug dealing. And then there is the anxiety of driving psychotic patients from U-M Emergency to Ypsilanti State—like the woman who, halfway there, suddenly opened her door and shouted, “You told me to jump out!” Cassello quickly replied that he’d said nothing of the sort. “She says, ‘Not you. Him.’ There was no else in the cab.”

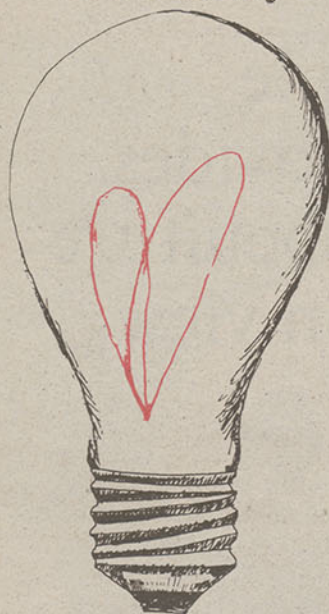
Despite the potential for burnout, Cassello stays with the work. He explains

By EVE
SILBERMAN



Yellow Cab driver Joe Tiboni and his customized cab.

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DRIVING FOR YELLOW CAB *continued*



Bill Berger, co-owner of Yellow Cab, lounges against the company's eye-catching London cab. The old-fashioned black cab is used for everyday rides and also rented out by the hour, often to couples celebrating weddings and anniversaries. Gimmicks like the London cab and an AATA contract offering special fares to seniors have helped Yellow become the dominant local cab company.

that cab driving allows him to "pursue the fantasy that you're going to make it in the entertainment business." And Cassello prefers hacking to previous jobs working in a liquor store and delivering pizza. You get, he says, "a lot of variety" when you drive a cab.

Cassello is one of several musician cabbies for Yellow Cab, the largest of the local cab companies. Yellow's hundred-odd drivers (about 90 percent of whom are male and about two-thirds of whom are full-time) include a couple of former newspaper reporters, at least one Ph.D., and several recent U-M grads. A few ex-cons are also in what cabbies call "the fleet." All local cabbies must have a chauffeur's license and no more than six points on their driving records. (All licenses are checked by local police.) Yellow also requires some on-the-road training.

Like their passengers, most of Yellow's drivers are on their way somewhere else—at least they hope they are. In an interminable meanwhile, some find that the view from the cabbie's seat—of both the city and its denizens—makes the trip worthwhile.

The work day for most drivers starts at 5:00 a.m. at Yellow's headquarters, a yellow cement-block building on Adams Street between South Main and Hill. That's when drivers who don't own their own cabs show up to pick them up from the lot behind the building. Although Yellow operates twenty-four hours a day, its office is generally quiet. Unlike the popular former TV series "Taxi," the drivers don't sit around in a large room kibbitzing and cracking jokes. They're

too busy hustling for passengers. Drivers do, though, make their presence known via cartoons and political posters—"U.S. Out of El Salvador"—put up on the walls of the small, drab front office.

The local Yellow company has existed, under different owners, for at least forty years. Current owners Bill Berger, who has an M.A. in urban planning, and Gene Daniels, who has a Ph.D. in nuclear physics, bought the company in 1977 from longtime owner Alice Navarra. Under their partnership, the number of cabs in Yellow's fleet has almost doubled to its present fifty. Yellow's closest competitor, Veteran's, has thirty-seven. A couple of smaller companies also have a cab or two on Ann Arbor's streets.

A major reason for Yellow's domination of the local cab industry is its monopoly on special deal rides—namely the dollar rides for senior citizens and the handicapped worked out in an arrangement with the Ann Arbor Transportation Authority. In addition, Yellow's owners branched out into ParaTransit. This delivery system, which uses both cabs and vans, transports everything from legal documents to kidneys packed in dry ice for organ transplants, the subject of nervous joking from Yellow drivers. Yellow also owns an old-style London cab, used both for normal runs and for special occasions like weddings, and it recently started a limousine service.

Drivers are not employees of Yellow,

but work as independent contractors, and are billed for the use of the cabs and the dispatch service. (About 10 percent own their own cabs.) The freewheeling cabbie subculture attracts people who like the hustle, the weird hours, the privacy. Above all, they like the independence. They work within set shifts, but they can pretty much choose their own hours. Although Yellow's dress code is a trifle more severe than in the hippie Sixties—drivers can no longer wear flip flops—it's still about as loose as local high schools. Occasionally, though, a driver who smells bad is sent home.

In his cubbyhole of an office, Greg Dahlberg, twenty-eight, hunches over a desk covered by a large map under glass. On one side is a microphone. It's not even noon, but already almost five hundred calls have come this Friday. (The total number of calls ranges from an average six hundred to as high as nine hundred in a day.) Dahlberg's mood is not good. "Everyone wants them [the cabs] from one side of town," he complains, as he accepts another handful of request slips from the harassed phone answerer sitting across from him.

Lean and boyish looking, Dahlberg is among a small core of people who've worked for Yellow for ten years. He started as a driver, and now he's also one

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A.D. WESSLING

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of two day-shift dispatchers. His disembodied voice wafts through the cabs' radios with compelling frequency. Says Chris Cassello, "Your whole life is surrounded by this little voice coming out of this little box which you rely on for everything. It feeds you, it protects you. Sometimes we joke about it as Mother."

Dahlberg grew up in Ann Arbor and graduated from the old Earthworks High School. "I consider myself a fairly intelligent, well-spoken individual," Dahlberg observes. "I could have done anything I wanted to do, but I lack motivation. I sort of drifted into the cab thing, and it's worked out well for me."

He's divorced, the father of three, and he combines his job with some activities like buying and selling records. He's regarded by drivers as efficient but volatile. "Greg takes it personally when drivers don't like their orders," complains one driver.

But even complainers don't pretend the dispatcher's job is easy. "I show one Manchester, one Henry, one Baldwin, and one Hoover," Dahlberg chants in double-speed, auctioneer's style into the microphone. He spreads several call-in slips in front of him, and waits for "bids" from drivers either in empty cabs or in those about to discharge passengers.

The bids come in instantly. "Number Six-Two. I'm on the Briarwood [taxi stand]."

"Thank you, Six-Two," Dahlberg says, in his best auctioneer style. "Anyone else." The cabbies all hear Dahlberg but not each other.

"Number Six-Seven. Packard and Wells."

"Number Ten. Pauline and Stadium." Dahlberg scans the magnetic board beside him that lists the twenty-one cab stands, with numbered magnets representing his cabs. For example, cabs Four and Eleven are at the Amtrak depot. Dahlberg rattles off the assignments, using cabbie jargon in which the North Ingalls Building becomes "the Nib" and the corner of Nixon and Bluett "the Watergate." He rearranges the magnets, and puts the call-in slips on a pegboard that lists each cab's number.

Deciding which cab goes where is complicated by the proximity of two bidding cabs and by various rules and policies—for example, how long a cab has been waiting at a spot. Besides making split-second (and often unpopular) decisions on which driver goes where, Dahlberg acts as clearinghouse and switchboard for the entire fleet. This morning, for instance, one driver reports that a passenger insists on smoking, which she won't allow. Dahlberg resignedly assigns another cabbie who doesn't mind smoke.

A driver reports importantly, "They're watching Twenty-five hundred South State." (Translation: the cops are looking for speeders.) Dahlberg gets out the alert. A minute later, he becomes noticeably exasperated when another driver doesn't answer his questions. Dahlberg snaps out, "Number Four-Two, you're not picking it up on the Sheraton, you're not picking it up going to Metro, and you're not going to let me know!"

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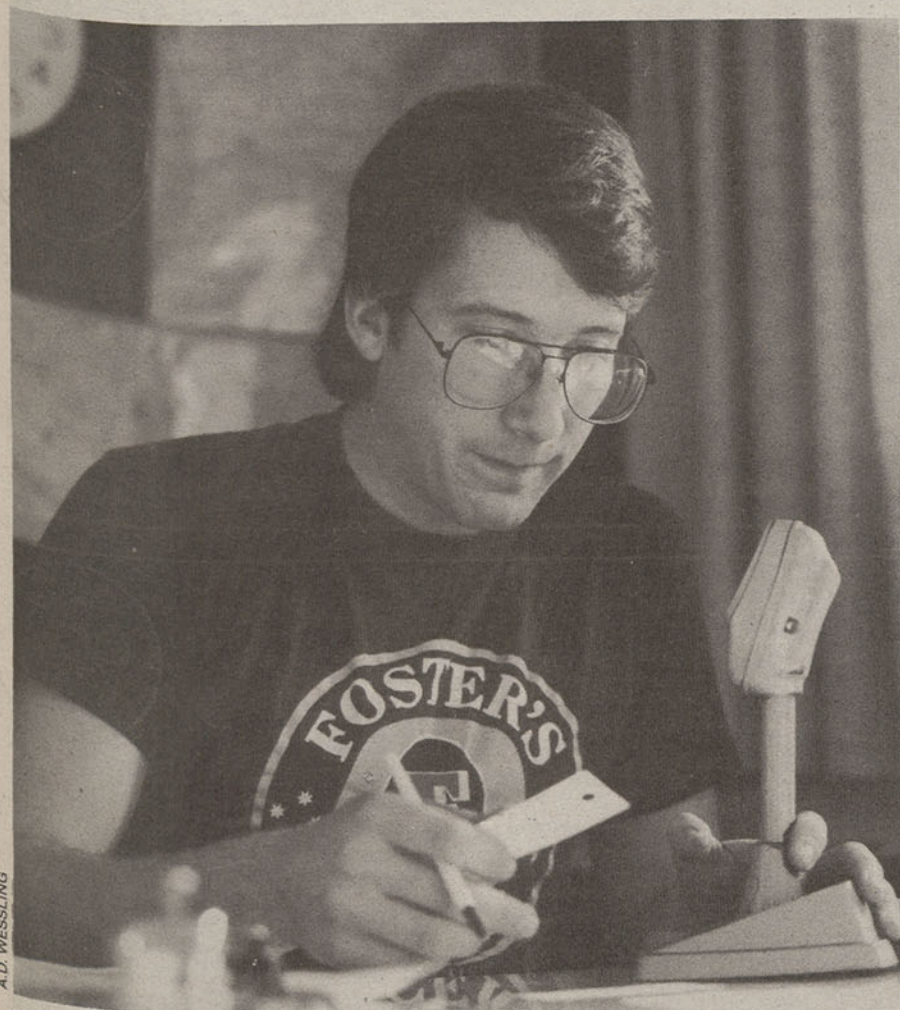
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Yellow dispatcher Greg Dahlberg directs the comings and goings of "the fleet"—fifty cabs that respond to up to nine hundred calls a day. He also acts as general troubleshooter, dealing with everything from cabs that break down to drivers who falsify their location to get a plum assignment.



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P.J.'s Flower Shop - 109 E. Liberty
Parthenon Restaurant - 226 S. Main
Jeffrey Michael Powers Beauty Spa - 206 S. Fifth
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A Slice of Heaven - 116 S. Main
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Bar owner turned cab driver Joe Tiboni wears one of his trademark Good Humor caps on the job. Tiboni is in good company as he continues his search for a replacement to the former Joe's Star Lounge. Several other Yellow cabbies are musicians who used to play at Joe's.

"Being a driver is a cakewalk compared to dispatching," maintains Dahlberg, who alternates dispatching with driving a couple of days a week.

While Dahlberg sees the fleet as a whole, most Yellow drivers experience cabbying just from the boxlike confines of their own vehicle. Some work varying shifts, but most local cabbies are either day or night drivers. Although they see the same section of the city whiz by, the experiences can be very different.

Joe Tiboni prefers driving days. The former owner of Joe's Star Lounge, which closed its doors two years ago, Tiboni spent several months delivering newspapers before turning to hacking. "I've found some places I can afford, but the landlords didn't want bars in their buildings," explains Tiboni. To the many former customers he picks up, Tiboni smiles, perhaps a bit wanly, and says, "I'm still looking."

Something of a walking encyclopedia of the city's architecture and history, Tiboni has found satisfaction in driving down "a zillion little streets whose names I didn't know before." He likes keeping up with changes in the town, and notes with sour satisfaction that much of One North Main, the office building on the site of the former Joe's Star Lounge, is still unrented. "Three-oh-one East Liberty's not exactly teeming with commerce either," sniffs Tiboni, long an outspoken critic of most downtown development.

As he did at the Star Lounge, Tiboni cuts a distinct style. His trademark fluffy

dark pony tail is topped by a Good Humor hat. He has also managed to get the equivalent of a customized cab. He drives for a man who owns several Yellow cabs and subcontracts them. When the front springs of the cab wore out, Tiboni persuaded the owner to replace them with shorter ones that lower the front end, giving the cab a "faintly hot roddish" look, Tiboni explains.

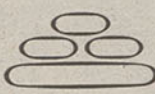
Honking outside an apartment building on Packard, Tiboni explains that running a bar for three years taught him the niceties of customer relations. "Some drivers have a lot more trouble than I do," he reflects. "I'm not out there feeling I hate my job and I hate all the people who are hiring me to drive around all day." Flare-ups between drivers and customers can be gauged by the dispatchers' comments, says Tiboni. "You'll hear something like 'Six-Four, just what did you say to that passenger?'"

Tiboni honks several more times, but after five minutes, the prescribed waiting time; he reports to the dispatcher that he's got a "no-go." Although drivers still get a dollar for their trouble, no-go's are an irritant. Tiboni's next call is to pick up a senior citizen at Baker Commons and drive to the community education building on South State. The woman is waiting when he arrives, and she hands over a dollar while making cheerful conversation about fall weather.

Yellow averages about four hundred senior rides a day at a dollar a ride. The company is reimbursed by AATA, which estimates an average cost per rider. Yellow's normal fares are a dollar minimum and ten cents for each addi-

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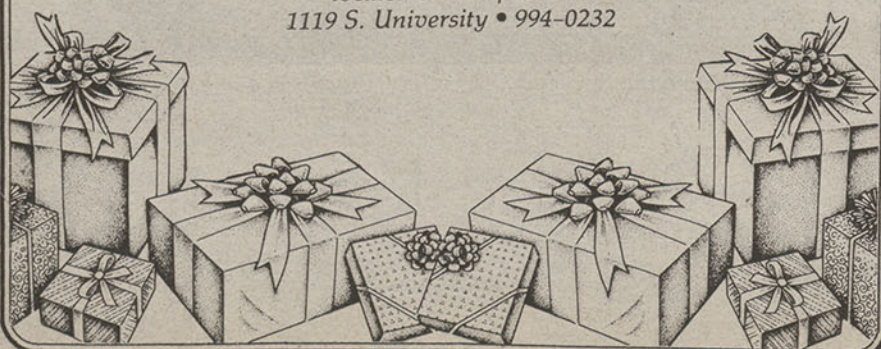
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DRIVING FOR YELLOW CAB *continued*

tional eleventh of a mile. Some drivers complain about the senior riders, who seldom tip and who often need extra assistance. But the sometimes cantankerous Tiboni doesn't mind carrying groceries and, on one occasion, laundry, because he likes hearing stories about Ann Arbor's past. He also likes meeting up with figures from his own past—like a barber who, Tiboni figures, probably cut his hair twenty-five years ago.

"I would venture to guess that most of these people are not nearly as gregarious with someone they've met on the street as they are with a cab driver," Tiboni says. "It's a sanctioned relationship—you have to have a license to drive a cab."

After dropping a couple more seniors at local pharmacies and shopping centers, Tiboni gets something out of the ordinary on a call to Manikas's restaurant on South Main at 11:00 a.m. A Manikas waitress comes out, gives Tiboni something between a smirk and a giggle, and informs

him, "Your customer's a bit cocktailed." The bartender in Tiboni rises to the occasion when a small man in a polka-dot cap and gray-rimmed glasses emerges and shouts, "Take me to the one in Ypsilanti. You know the one with the champagne glass on it?"

Tiboni decides the gentleman is referring to the Tap Room on Michigan Avenue. "There's a nine dollar minimum, sir," he tells the man politely. "Would you mind showing me how you're going to pay for it?" The rider fumbles, produces a \$20 bill, and climbs in the back seat. He carries on a maudlin conversation with Tiboni, in which he reveals that he, too, once drove a cab. A few minutes later, he says, "I've sired seven sets of twins." Several times along the way, the man wonders if he shouldn't be going to Saline instead of Ypsilanti. Upon arriving at the Tap Room, he has trouble finding his \$20; Tiboni is visibly relieved when he shakes it loose, as well as a dollar tip. Most

Cabbies offer tips *Driving in Ann Arbor*

Worst traffic intersection in town

Washtenaw-Carpenter wins, by unanimous vote. "Waiting there can drive you pretty close to insane," said one driver, in one of the more mildly expressed verdicts. "There's just a colossal amount of traffic."

Runners-up: Jackson-Maple and Packard-Stadium, where, promises one cabbie, "Every time, you're guaranteed a wait."

Worst speed traps

The intown stretch of Washtenaw near Stadium. You may be nabbed coming or going, but the favorite stake-out spot for police is the driveway of the National Oceanographic and Atmospheric Administration on the south side of Washtenaw.

Pontiac Trail. You may be chafing at the wheel, but take the cabbies' advice: *don't* defy the thirty-mile-per-hour speed limit as you go downhill past Longshore and Kellogg. Cops are fond of lingering on these deceptively peaceful side streets.

Most scenic route

The back route to St. Joe's via South Huron Parkway, Huron River Drive, and Hogback Road, instead of the decidedly less scenic Washtenaw strip. The Huron Parkway bridge over Gallup Park was cited by one driver as the prettiest crossing point in the city.

Worst potholes

The waiting-to-be-repaved stretch of Geddes between Arlington and Huron River Drive wins, wheels down. Glazier Way between Huron Parkway and the VA Hospital also won a nod as being "simply terrible."

Best tippers

Waitresses, happy drunks, and fat-cat business types going to Metro.

Worst tippers

Students, and fat-cat business types going to Metro.

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Yellow drivers have, on at least a couple of occasions, found themselves empty-handed at ride's end. They can call the cops when riders won't pay, but usually, for a few bucks, don't bother. One Yellow driver, though, is pressing charges for \$30 against a woman who rode around for a couple of hours and then hid in her house and wouldn't come out.

An early morning drunk is decidedly out of the ordinary. Tiboni heads from the Tap Room to the "Joe stand," not without some reluctance. St. Joe's is, along with U Hospital, the Union, the Amtrak station, and Metro Airport, one of the five most popular destinations. But since St. Joe's is definitely off the beaten track, the minutes can drag. Waiting can be dull, and it doesn't pay. Tiboni brightens when he hears Dahlberg's voice announcing a call for the Reichert Building at St. Joe's. Tiboni puts in his bid and is dumbfounded when given another assignment instead. Cabbies are constantly wary of cheating—"long-arming," in cabbie parlance, which means pretending to be where you're not in order to get a passenger. "Long-arming" and its morally dubious cousin, "sandbagging" (not putting in a bid even if you're near the destination), are common cabbie practices, though the penalties are severe. One case can cause a driver to get sent home, and repeated instances can get him ousted from the fleet. "We try to catch some guy doing it. We're all a bunch of finks," says Chris Cassello.

Like a movie detective, Tiboni puts on speed and swirls around to the Reichert Building—where a Yellow Cab is calmly waiting. "I guess he's telling the truth," Tiboni says, deflated.

The rest of Tiboni's day is routine. He takes a professorial type from his home off Geddes to the Frieze Building; a cleaning woman from a sorority house to home. Occasionally, he plays tour guide. Pointing out the Earhart mansion on Earhart Road to two older women, Tiboni mentions that the home of Harry Bennett, the notorious lieutenant of the first Henry Ford, is nearby. "They've got tunnels there, they've got staircases with missing steps. He was a very paranoid person. He probably had every reason to believe people were out to get him."

One woman asks, "Now who was Harry Bennett?"

"Ford's goon," Tiboni tells her.

Quitting for the day, Tiboni says he's satisfied with the day's take but declines to go public with it. Yellow drivers who don't own their cabs pay the company a fluctuating fee based on the number of miles driven. For the first hundred miles, the fee averages about 50 cents per mile. The company pays for gas. At the end of the day, drivers turn in what they owe the company and pocket the rest, plus their tips. One day driver says he's satisfied if he takes home about \$60 for an eight- to ten-hour shift. Night drivers do better because of bigger tips. "It's not easy money, it's not great money," says one night driver. "But if you hustle, you can make seven to ten dollars an hour."

A quicker pace is part of the reason

night driving has a radically different *feel* than day driving, says dispatcher and driver Greg Dahlberg. "As a day driver, you tend to get people going to and from work, getting their hair cut, taking care of the groceries and the laundry. At night, you get people going out to parties, going out for whatever reason in the middle of the night. People getting stranded after football celebrations. It's more romantic. You get the drunks and the lovers."

Ed Nichols (not his real name) likes the view from the cabbie's seat at night. A U-M grad in his mid twenties, Nichols has tried different odd jobs while pursuing interests in writing, music, and radical politics. Robust in appearance, he is soft-spoken and contemplative.

Parked on the Liberty stand in front of the Mole Hole store at ten-thirty one Thursday night, Nichols says philosophically that the biggest thing he's learned in a couple of years of cabbying is that "you can't generalize." Tipping, for instance, is wholly unpredictable. "I had some high rolling New York types who flew in and had supper with their kids," says Nichols, munching the last of a sandwich. "One couple discussed whether to get a blazer or a sports car for a graduation gift. Doing all this big talking. The fare was twenty-nine seventy. This guy gave me thirty and told me to keep the change. Thirty cents! Then there's a couple of street people, white woman, black man, live in a car. They gave me three dollars on a twenty-two fare," he says appreciatively.

Nichols doesn't sit more than five minutes before he gets a call to the Mary Markley Dorm near U Hospital, going to Dooley's. He picks up a couple of well-coiffed and heavily made-up young women, one with knock-out hair spray that permeates the cab. Striking up a friendly conversation with the two, Nichols dramatically tells them that the other night he drove a blind woman, who'd experienced the big stock market crash and predicted the country was heading for another one. "Was she young or old?" asks one of the students casually.

"Stacey, that was back in Twenty-nine or something," her friend exclaims. Both giggle.

Like other night drivers, Nichols says that the worst part of the job is the element of fear. "In certain sections of Ypsilanti the drug trade is flourishing," he reflects as he drives to the Burger King on Stadium to take a couple of employees home. "It's nerve-racking just to be there."

"I had this guy and his girlfriend in the back seat. He goes in the house, buying a little weed or something. She's looking around and saying, 'This makes me nervous. I know some of these guys, they're like dogs. This makes me nervous.'"

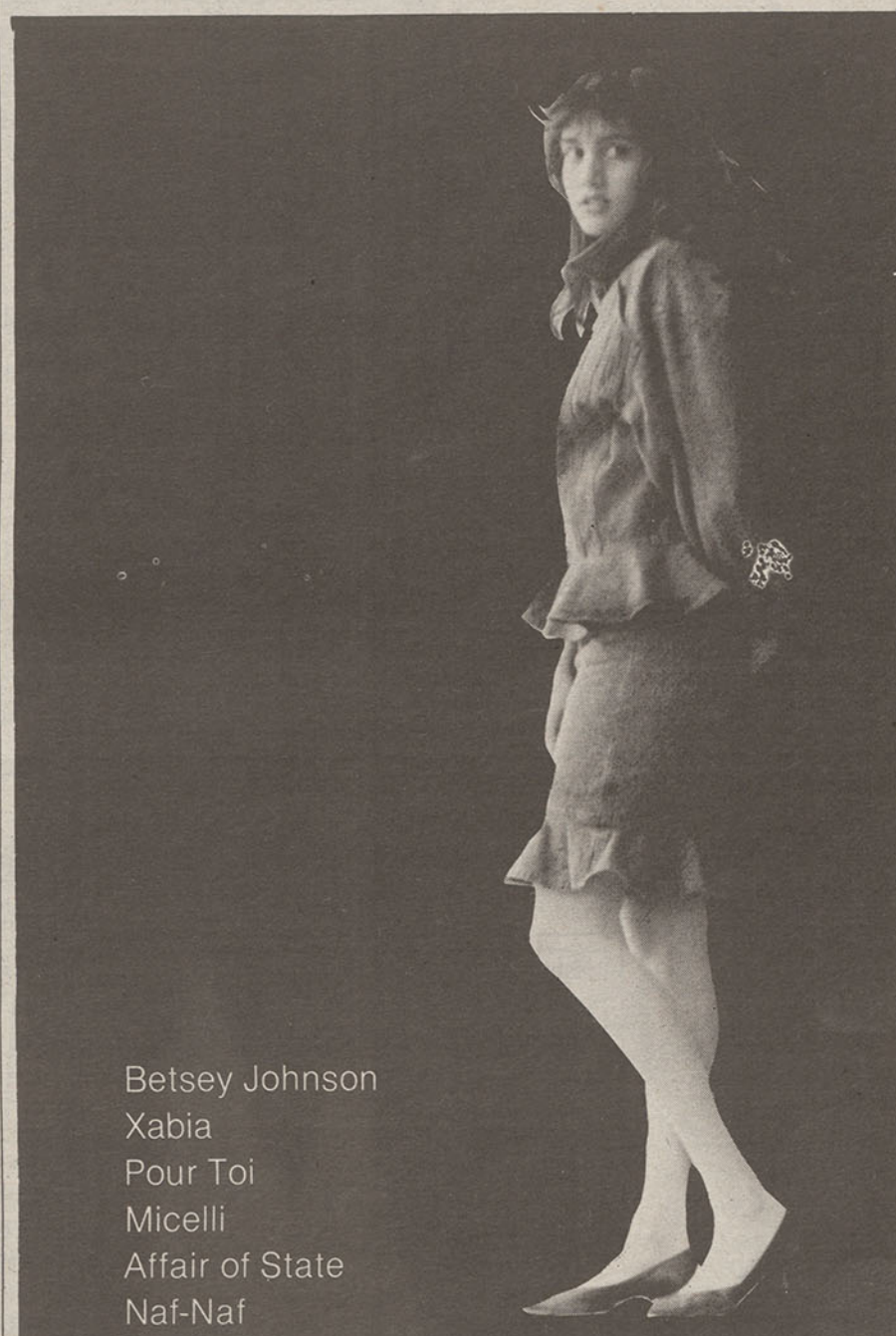
Very few women choose to drive the night shift at Yellow because of the danger factor. Yellow has had two murders in the past seven years. Both took place at night. One involved a woman driver whose throat was slashed by a convict on parole.

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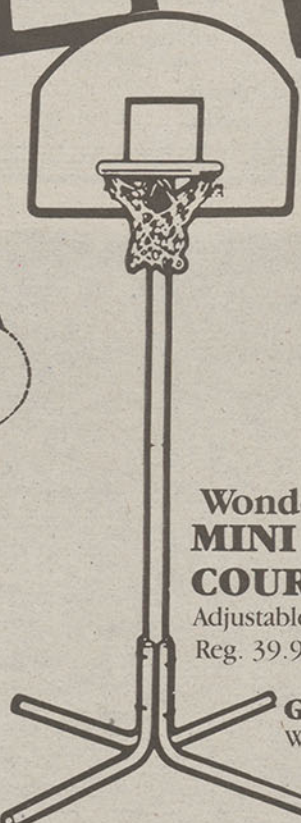
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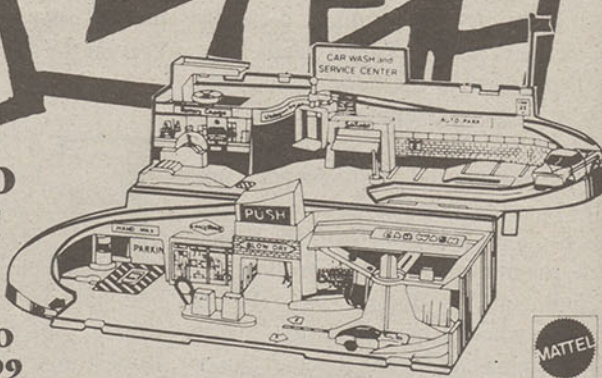
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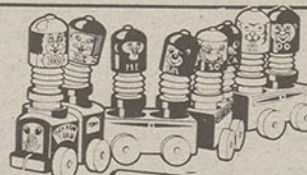
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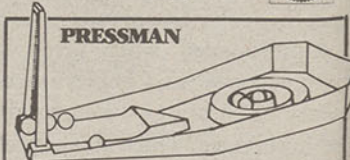


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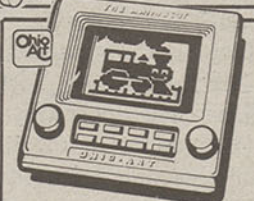
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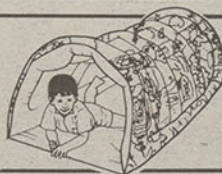


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SUZANNE COLES

After a rash of robberies last spring, of which several involved riders from the Arrowwood Hills housing project, Yellow adopted a strict policy about requiring addresses, phone numbers, and destinations when picking up fares at Arrowwood. The robberies stopped.

Yellow keeps especially close tabs on its drivers between 2:00 a.m. and 5:00 a.m. And experienced night drivers develop inner warning systems that make them wary of some passengers. Some have forcibly thrown out rowdies. But drivers emphasize that potentially dangerous passengers are still uncommon.

More common is the uncertainty of many night riders. Some Ann Arborites seem bewildered to find themselves rolling along in a cab late at night. "One thing about being a cab driver is that you help out a lot of people who really need the help, but a lot of those people are bummed out for one reason or another," observes Greg Dahlberg. "People don't take cabs because they want to, generally speaking. They take cabs because they need the transportation, and they don't have any other way to get there. So you end up taking a large number of people who are really unhappy with the fact that they have to be taking a cab."

Tonight, Ed Nichols stops at the Hikone low-income housing project near Stone School and picks up a woman and two children, all carrying paper bags of clothes. He drops them off at an apartment in Pittsfield Township. As he's about to pull away, the woman asks him to wait. "I don't know if I have the right key," she says, while the two children wander about placidly. After she finds the right key, Nichols drives on. It's almost midnight. His next call is at another apartment in Pittsfield, decidedly more elegant. Nichols has trouble finding the right address, but finally picks up a blond, punkish looking high school kid who

Yellow's lot on Adams Street between South Main and Hill is ordinarily a quiet place, except for early morning when drivers stagger in to start the day shift. Drivers work as independent contractors and are billed for the use of the cabs and the dispatch service. About 10 percent own their own cabs. Many drivers claim that the independence is the best part of the job. "You have the illusion of being master of your own destiny," explains one, "though actually you're working for Yellow or for the guy in the back seat."

seems excited about something. He drives the kid to a nearby house, where he says his aunt or someone will loan him a car.

Nichols gets an order, again in Pittsfield Township, and thinks at first he recognizes the address. "It's that guy who runs a little bookie operation and goes to Dexter," he says. But it's not the same address, and instead Nichols picks up a woman who looks about eighteen, to go to Stockwell Hall, a U-M dorm, where a friend is waiting. At least, the woman says, she thinks her friend is waiting there. She listens to the on-again, off-again crackle of the dispatcher's voice and says she'd like to get a job as a taxi dispatcher. "You have to put up with a lot of bitching," Nichols tells her.

"I can do that," the woman says, as the cab zigs down Washtenaw Avenue. "I work on phones at the hospital. The nurses bitch at me. The people who deliver food bitch at me."

Most night drivers welcome at least a little conversation, no matter how bizarre, as an antidote to the tension that can gather up like the darkness outside. "When there's just one person, the conversation will roll," says night driver Chris Cassello. "Everyone's uneasy. It's a strange situation—just you and a stranger."

Cassello still shudders when he recalls the heavy silence that prevailed during an early morning ride from Ann Arbor to Toronto, his longest taxi ride. The passenger at first wanted to go to Metro, then

asked Cassello to drive him to Toronto. "Either he was a psycho or there was a real emergency. I tried to talk to him, but forget it." At one point in the ride, Cassello realized the fare was going to be at least \$75 more than the \$225 he had told his passenger. "I looked back at him," he recalls, "and his face was contorted, like evil. Evil!" Too nervous to ask for the higher fare, Cassello persuaded the cab company to let him deduct some of the mileage.

While almost any experienced Yellow driver has a "longest ride" story (Saginaw, Jackson), the majority of rides are within the city. The thoroughness with which the drivers get to know the city and some of the people riding through it makes the job more memorable than, say, painting rooms, or waiting tables, or doing the other jobs they do on their way to somewhere.

"I'll get sick of this the way I get sick of everything, and then school will be appealing," says Chris Cassello. In the meantime, he adds, driving nights around Ann Arbor has the dual appeal of unpredictability and the absence of steady commitment. "You never know what's going to happen," he says. "That's what I like about it. You always go someplace you haven't been before."

It's Saturday evening, and Cassello has just pulled up to the taxi stand at the Amtrak station. The lights are bright in the Gandy Dancer restaurant, but no one is in sight. Cassello's been driving for a couple of hours. "Nothing really unexpected has happened so far," he says. "But wait. Something will."

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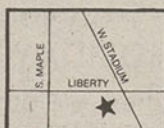


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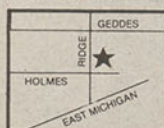


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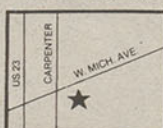
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English Aims for the Top

The U-M's biggest humanities department is experiencing a surge in reputation and enrollment.

The U-M's English Department's faculty is upbeat these days. Once bitterly divided, the department is more harmonious than it has been for several decades. Successful hiring in recent years has boosted its national prestige. The number of undergraduate English majors, which tumbled from over eight hundred in the Sixties to just over two hundred in 1975, has steadily climbed back to almost seven hundred and is still rising. Applications to the department's five graduate programs have doubled in just the last two years, to 480, and the quality of those accepted is up sharply.

All of this is good news for the university's liberal arts college, most of whose departments are ranked among the top ten nationally. English is one of the two biggest departments in LS&A. (Math is the other.) With sixty-two faculty, its size alone makes it the cornerstone of the U-M humanities program. While not yet in the top ten, the English Department has climbed back to become one of the top dozen or so in the country—a big improvement from a few years ago, when it was in danger of sinking out of sight nationally. Its renaissance reinforces Michigan's image as an important place for the study of humanities.

Responsibility for maintaining the English Department's momentum has recently been given to Bob Weisbuch, a scholar of American literature who is best known locally for the lively radio column he wrote for the *Ann Arbor News* until last summer. At forty-one, Weisbuch is the youngest chairman in the department's history. He was appointed to the sensitive and powerful post of chairman last year, not because he is one of its best-known scholars, but in large part because of his enthusiasm and his ability to build good will in a department where rancor once reigned. It's hard to find a U-M English professor who doesn't like



English department chair Bob Weisbuch and associate chair June Howard. They disagree on the scholarly issues, but work closely on administrative matters—a conscious demonstration of cooperation in the formerly faction-ridden department.

By DON HUNT

Weisbuch, and he in turn seems genuinely fond of his colleagues. An only child, Weisbuch says he considers the department his extended family, and he clearly relishes a nurturing role.

Getting along has been a problem among the English faculty ever since Warner Rice stepped down as chairman in 1968. By all accounts, Rice was a kind man with many

fine qualities, but he ruled the department in the old-fashioned autocratic manner. People who were there at the time remember it as a department that observed old-fashioned codes of behavior. They called the chairman "Mr. Rice." They wore ties. They were well behaved. Salaries were low, and there were no women.

Accounts differ on just what Rice did and did not do during his twenty year reign, but many faculty these days accept the version that on into the Fifties the department was one of the country's most distin-

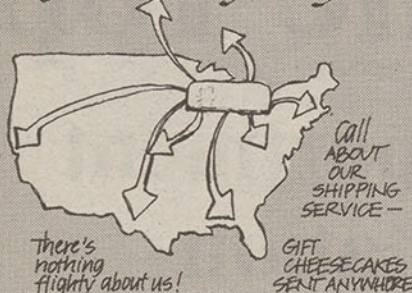
guished, but that by the time he stepped down in 1968, it was a pale shadow of its former greatness. Many of the elder stars were gone, and many of the most promising younger faculty, perhaps stifled by the paternal atmosphere in the department, had left. Some say Rice chose many of his faculty for their ability to teach rather than their scholarship, and there remains to this day, it is said, a clique of English faculty hired by Rice who harbor a cynical attitude toward publishing. When he left, there was a sudden power vacuum, and chaos ensued.

The eminent Renaissance scholar Russell Fraser, who was brought in from Vanderbilt to replace Rice, chaired the department for the next five years. Though he successfully pushed to raise salaries (then lowest in the Big Ten except for Purdue), factions formed and hatreds blossomed. Fraser lowered the teaching requirements to two courses a semester and in turn expected more scholarly productivity from the faculty. Those who didn't produce, it is said, resented the pressure, and the animosity took the form of fierce fights over who to hire, who to promote, what to teach. Some who opposed

Fraser saw him as a hatchet man serving not the department but the LS&A dean, promoting what they viewed as a crass, misguided concern over national ranking. Believing that by and large the department was composed of fine academics, they didn't buy the notion that it had to worry about national prominence.

Fraser was succeeded in 1973 by an Englishman, John Styan. Styan, it turned out, didn't have Fraser's stomach for intra-departmental warfare. His dictatorial style made him a more vulnerable target than Fraser, and some of the senior members of the department set out to get him. Within a year, Styan was emotionally exhausted and resigned to become department chair at the University of Pittsburgh.

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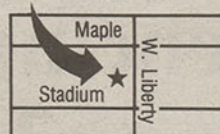
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ENGLISH AIMS FOR THE TOP *continued*

Some say the department's increasingly bitter squabbles were exacerbated by the large number of assistant professors facing tenure decisions. Of the more than eighty faculty at the time, close to thirty were assistant professors. Some had been hired during a shortage of academics in the Sixties and were marginally qualified. Senior faculty who favored strong scholarship felt that if most of these assistant professors received tenure, the department would have little opportunity to hire new faculty for years to come. Those on the other side argued that it was unfair to change standards for tenure in mid-stream. There was talk of an academic's "quality of mind" being as important as his publishing record. Amid this acrimonious departmental debate, over two dozen junior faculty anxiously awaited their fate.

Fraser, with the college administration's firm backing, had set the department on a new course. Much stiffer standards of proven scholarly ability remained the norm, notwithstanding Styan's ignominious departure. Styan's successor, Jay Robinson, was more conciliatory than Fraser, and did much to ease tensions in the department. Under him, the faculty's national reputation continued to rise. After John Knott became chairman in 1981, this trend accelerated, as even more distinguished faculty were lured to Ann Arbor.

Knot's six-year chairmanship is already almost legendary. Now interim director of the U-M's new Humanities Institute, he fostered greater cohesiveness and productivity within the department. At the same time he hired twenty-two faculty, almost all of whom are nationally prominent or show great promise of becoming so.

Now fifty years old, Knott is a Renaissance scholar who came to the U-M from Harvard in 1967. Hard working and meticulous, he handled his colleagues with a quiet, tolerant, patrician dignity. Says colleague James Winn, a Knott recruit whose recent book on John Dryden has been nominated for the Pulitzer Prize, "There are two things I would stress about the Knott chairmanship, which was a brilliant chairmanship, genuinely brilliant. One was that he hired very well at all levels. The other thing, which is less obvious to outsiders but no less important, is that his was a healing chairmanship. He sent two strong messages to everyone in the department. One message was that we were going to get along. The other was about excellence in diversity—that we were going to have excellent people working in a very broad range of fields. He saw to it that we practice what every other good department preaches: critical pluralism. It doesn't take very long to see that most distinguished [English] departments have a party line. I challenge you to find a party line in the Michigan English Department."

Knott's style was low-key and humane. By contrast, for example, the University of Virginia's chairman quickly built up his

A.D. WESSLING

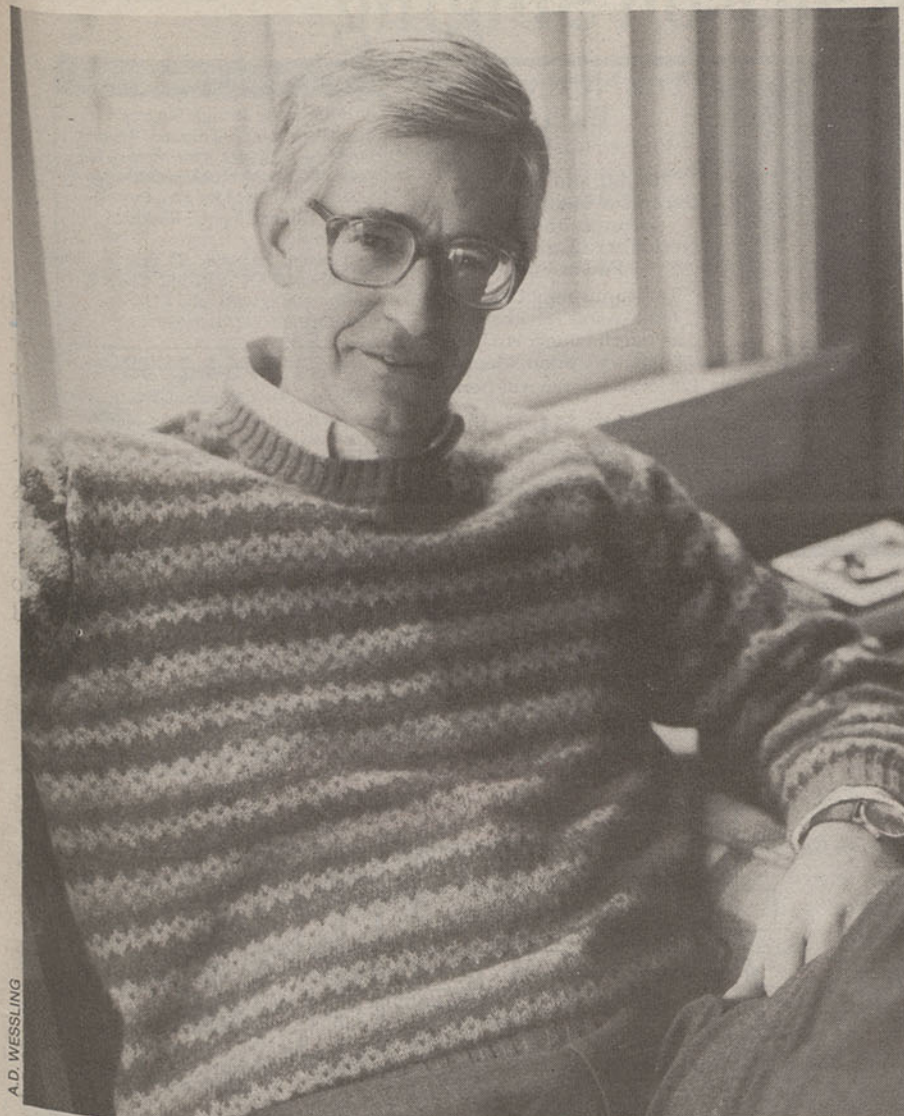
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English professor John Knott: his five years as chairman brought the department back into national prominence. He not only recruited well, but greatly boosted the productivity of many existing faculty.

department in part by making it so uncomfortable for many of the lesser faculty members that they left. Knott chose another course. Explains James Winn, "One of the things that's impressive about Knott's achievement as chairman is that he has improved the department without riding roughshod over people. He hired outside where needed, nurtured junior faculty from within, but also tried to get the maximum participation and improvement from the faculty he had. There is a tendency when upgrading a department to look away from tenured people who are unproductive, but Knott has never done it. He has opened the door to everyone, been very encouraging to people who hadn't published for a long time, gotten them research support and time off to write. There is a kind of collective spirit which Knott has carefully nurtured in the department."

In addition to the many prolific new faculty he brought on board, Knott helped a number of the faculty who have published little over the years to renew their writing. As a result, the productivity of the department is no doubt at an all-time high. In the past, it was a strong showing if the English faculty published five books a year. This fall, five books by English faculty—all published by major presses—came out within a single month.

Beyond his careful hiring and promotion, Knott also built from scratch an M.F.A. program in creative writing.

After his first choice to head the program, novelist George Garrett, defected to Virginia, Knott lured the well-known literary insider Nicholas Delbanco from Bennington. The M.F.A. program has flourished under his leadership. Also, the new Humanities Institute, which will offer fellowships to promising and established humanities scholars, should be a big attraction in recruiting and retaining English faculty.

Bob Weisbuch, who last year succeeded Knott as chairman, was one faculty member whom Knott helped to regain his productive stride. The son of a Rochester, New York, jeweler, Weisbuch recalls himself as a very shy child who became fascinated with radio by the age of six. Eventually he became head of his college radio station. Although he tried at various times to be a DJ, he never was able to find a voice of his own, imitating the voices of the DJs he most admired. He says his tendency to imitate led to his interest in literary influence, which ultimately became his specialty.

Unable to get into the Eastern undergraduate colleges of his choice, Weisbuch went west to the University of Wisconsin. "I hated it there," he admits. "I was absolutely lost. I came from a rather small high school, I was a young seventeen, and



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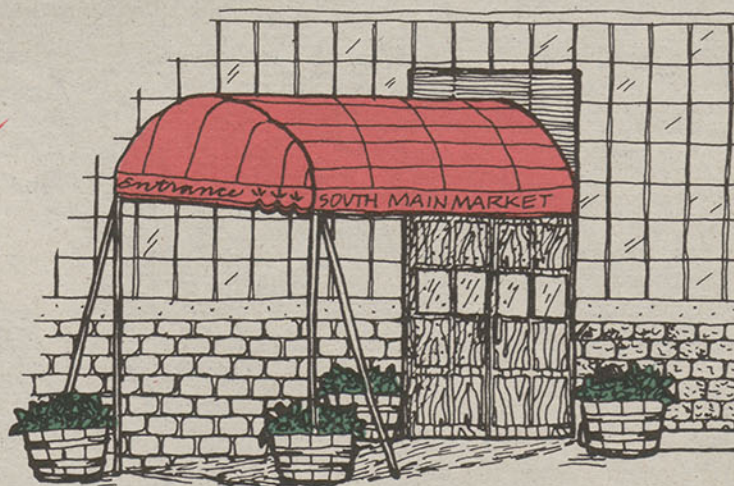
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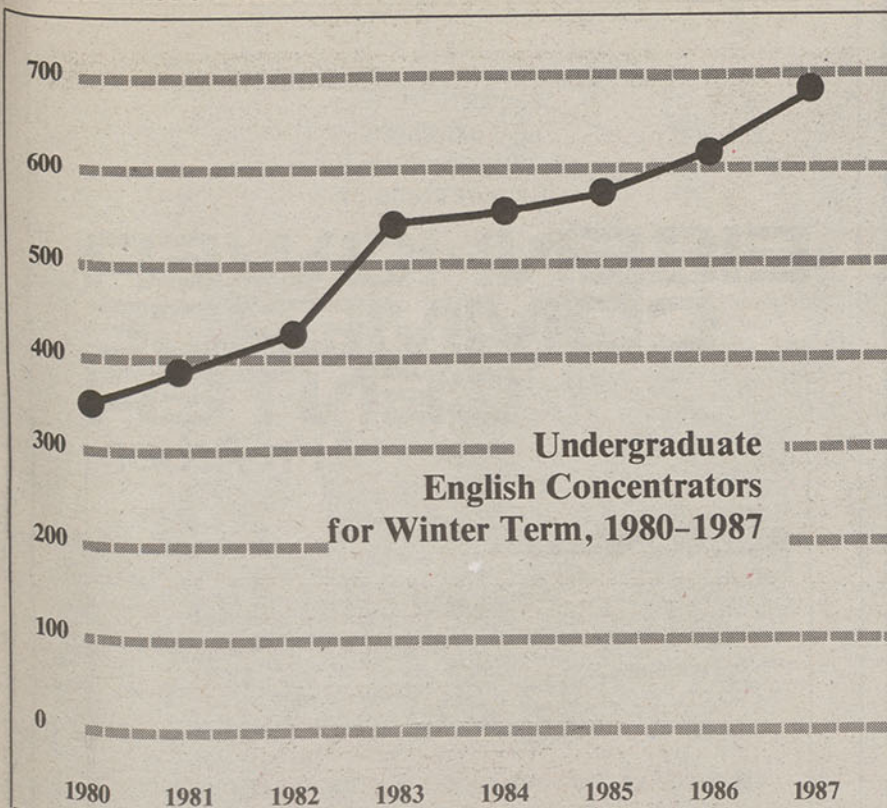
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English majors soar: from a low of just over 200 in 1975, the U-M's English department has attracted more and more students, in part by clever packaging of courses and by extra attention to freshmen and sophomores. The department has recently surpassed economics in the number of concentrators and is second only to psychology in the college.

it was just overwhelming to me. I can empathize with the students here who feel lost." He transferred after a year to Wesleyan University in Connecticut, where he found his bearings as a student and at the same time became an antiwar activist.

Weisbuch's motto in his last year at Wesleyan was "Yale or jail." He figured he would either be admitted to grad school or, after losing his student deferment, be jailed for resisting the draft. Weisbuch got into the Ph.D. program in Yale's English Department, one of the top two or three in the country—and when draft deferments for graduate study ended, he was found to be 4F (physically unqualified for the military) because of flat feet.

His time at Yale gave Weisbuch a sense of what a really good department is like. He recalls, "The years at Yale were very stimulating intellectually. The main sense I have of the faculty there in English was that there were all sorts of ideas brimming that were going to influence the study of literature nationally and even internationally—and that I was getting them early on. That's a mark of a fine department." His dissertation was on the poetry of Emily Dickinson. He went on to fashion it into a book, which was published in 1975 by the University of Chicago Press.

Weisbuch received his Ph.D. in 1972, just as the bottom was beginning to fall out of the academic job market. Along with an offer from Michigan, he considered bids from Washington University in St. Louis and SUNY at Buffalo. He didn't come to Michigan with great feelings of glee. "Frankly, I wasn't thrilled. I was a total East Coast snob. I thought I was going to the dark side of the moon when I came out here. I still remember when I got here, I turned on the television

and there was Sonny Eliot doing the weather report. I said to myself, "Oh my God, I'm in deep farm country." I remember writing to an eastern friend that everyone here looked like a potato. I was terrible. What's funny is that here it is fifteen years later, and it will be difficult for me ever to leave. I love this place."

The department Weisbuch joined in 1972 was reaching a crescendo of discord. He immediately experienced the faculty warfare. "There was such a spirit of animosity when I got here. Someone told me, 'I've seen you with Professors X and Y. You won't get invited to many parties if you're seen with them.'"

The young assistant professor dramatically displayed his impulsive tendencies at the time chairman John Styan was being relentlessly harassed by his colleagues. "I liked John Styan. It was my second year in the department, and there was all this commotion, and I stood up in the department meeting and said, 'If John Styan leaves, I leave.' " Three weeks later, Styan resigned. The chastened Weisbuch stood up at the next faculty meeting and told his colleagues, "Folks, uh, you know how I said I'd leave if Styan left? I was only kidding."

In his third year at Michigan, Weisbuch's Dickinson book was published, and he decided to return to a project he had begun in graduate school. He had noticed that some American writers in the mid-nineteenth century wrote biting parodies of British writers within their own major works—including Melville in *Moby Dick*, Thoreau in *Walden*, and Whitman in "Song of Myself." Weisbuch

felt if he could find more such instances, he would be on the trail of a widespread cultural phenomenon revealing tensions between a colonial power and an emerging autonomous culture. But the project didn't go as smoothly as expected. Weisbuch explains, "I thought at the time, 'OK, it won't take me long. A couple of years, and I'll have it done.' It took me nine. There was a period of difficulties with the book and difficulties in my personal life. Some of my energies went into that."

Weisbuch credits John Knott with helping him out of his scholarly slump, and he believes his fallow period will make him a better chairman. "I hope I can draw upon that experience in encouraging my colleagues who have been fallow in their publishing careers. I know what it's like." His book, *Atlantic Doublecross*, went on to receive excellent reviews nationally.

Just as Weisbuch followed John Knott as department chairman, he earlier followed him as associate chairman for undergraduate studies. Both men have been credited with restructuring the undergraduate program in a way that has led to dramatic enrollment increases, but Weisbuch says Knott deserves most of the credit. Knott became undergraduate chairman in 1973 at a time when the market for high school English teachers was falling off drastically. The number of U-M English majors had plummeted from eight hundred to just over two hundred in just four or five years. Knott, and later Weisbuch, made major changes in the undergraduate curriculum. Requirements for the major were made easier to understand and easier to fulfill. Courses that weren't attracting students were reformulated so that they were more interesting.

Explains Weisbuch, "For example, if you're teaching a course called 'Eighteenth Century Poetry' and it's not drawing students to the point where you can't give it because so few are attending, you might try—and this is typical of what we've done—to go to the professor, ask him to thematize the course, perhaps rename it 'Satire and Hatred.' This may be flashy, but it also makes the person teaching the course rethink it, makes it more than a march through literary history, stresses things in a more conceptual way. We also threw a lot of faculty into two-hundred-level courses. We supervised freshmen and sophomores, and made sure that a lot of them would have an experience with a faculty member. And we put some of our very best teachers in very large classes. We asked them to teach to the masses because we thought it would take a terrific performance to serve large numbers of students."

The attention to teaching paid off. The number of English majors at many schools continued to fall right up until the last few years. But at the U-M, enrollments improved steadily from the mid-Seventies onward. "It sounds like a horrid boast, but my associate chair, June Howard, and I are two of the more dedicated and effective teachers in the department," says Weisbuch. "I think the fact



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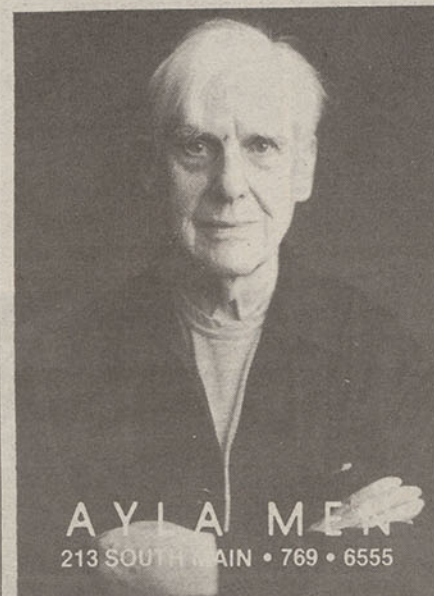
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Recent faculty recruits Linda Gregerson and Steven Mullaney: the married couple are the latest in a long list of prominent English faculty lured to the U-M over the past decade. She's a Renaissance scholar, a poet, and a former associate editor of *The Atlantic*, who was being ardently wooed by Yale. He is a Shakespeare scholar who was teaching at MIT and is a part of the "new historicism" movement which is gaining major importance in literary criticism.

that we now have responsibility for the department is not accidental."

When he thinks about strengthening the undergraduate program, Weisbuch admits to thinking sometimes like a radio general manager concerned about ratings. "You put your top DJ on in the morning, and you put your top lecturers in the biggest courses. If someone isn't doing well teaching a certain type of course, you figure out where he or she might do better in a different type of course and ask them to explore that. You talk frankly to people when they seem to be failing in the classroom. You don't pretend it's not happening. And you talk to as many undergraduates as possible. We acted—first John and then me—in a very activist way about undergraduate curriculum."

The way Weisbuch describes it, this is an interesting time to be an English scholar. The greatest interest of academics these days, he says, is "in very basic theoretical questions: Why do we respond the way we do when we read? To what extent is that response socially determined by our specific ethnic or gender status? What's the meaning of meaning? All the basic questions have re-emerged in the past fifteen years. The students of the Sixties are now running the English departments. They're writing the books. They're sort of at their peak time now in productivity. And that certainly has an influence."

"The question of how literature relates to culture is very large at this point. There are more attempts to relate literature to history. What's receded has been the kind of absolutely necessary basic scholarship

where you dig out the facts—something I could never do, frankly. Trying to find out more historically by researching the dustiest rooms of the dustiest libraries. The teaching of literary history—sort of *Beowulf* to Virginia Woolf—is a bit shaky right now because of the challenge to the canon."

The "challenge to the canon," Weisbuch explains, comes from a number of scholars who contest the selection of the works traditionally studied in English departments. They blame social prejudice for the exclusion of minority authors, and they favor more teaching of methods and theories and less of standard literary history. "Many ask, 'How did we decide that these are the major works? Are they necessarily?'" says Weisbuch. "I think that challenge will be invigorating for all of us, even those of us who feel threatened by it, as I'm sure I do."

Weisbuch's chairmanship will differ from Knott's in several significant ways. He is going to take more aggressive action to improve the social atmosphere in the department. As he sees it, "We are a department that gets along rationally, in a sort of correct spirit at this time. I think this is a hangover from all of those years of civil war mentality. People are proper, but I don't think you would call this a vibrantly warm department. But in a couple of years it will be. I want to warm up the atmosphere of the depart-

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ment very greatly."

He realizes the process won't be quick. "I talked at our first department meeting about that, and about how we needed to debate issues more frankly and openly and not feel worried that someone will take offense at our views. Then someone said something controversial, and everyone shut up. I went home feeling blue, and then I thought, 'This is ridiculous. It doesn't happen in one meeting, or even one term.'"

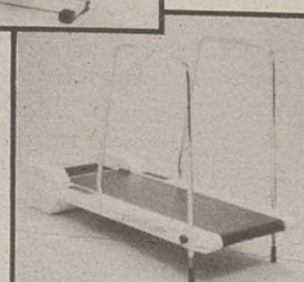
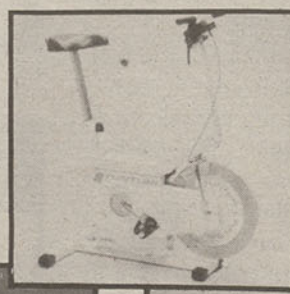
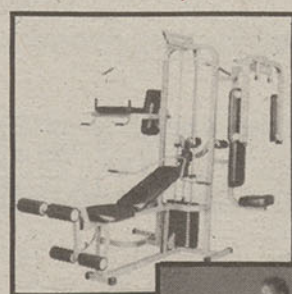
Weisbuch is optimistic about improving departmental morale partly because he himself enjoys unusually good relations with his colleagues. "One of my strengths," he says, "is that I know my colleagues better than any of my colleagues know my colleagues—their strengths and their hang-ups. Almost all my friendships are in this department."

Weisbuch's goal of improving working relationships extends to assisting the junior faculty, who face enormous pressures as tenure standards keep rising with the overall scholarly prominence of the faculty. Weisbuch and associate chair June Howard have already begun a system for mentoring junior faculty. He explains, "Berkeley's English Department rarely hires [at the tenured level] from elsewhere because they choose their junior faculty carefully and then they treat those people with a special regard." In a support system that works much like a Ph.D. candidate's dissertation committee, Berkeley assigns a two- or three-person group to work with each junior faculty member. The U-M's version of the program is getting under way this year.

In bringing in thirty-six-year-old June Howard as a close consultant, Weisbuch is deliberately forging an alliance with the department's nontraditional, more left-leaning faction in the canon controversy. Though his own biases are traditional, he is going out of his way to demonstrate that all camps within the department will have influence. As he puts it, "We're asking very basic questions about our enterprise. June and I disagree on most of these questions. That was a deliberate aspect of asking her to team up with me, because I knew it would be instructive to the department. People would see that I'm much more of a traditionalist than June is, and I want the department to see that people can debate these issues hard, frankly, and yet not only remain personal friends, but work together on all sorts of departmental issues."

Howard, who studies turn-of-the-century American literature, doesn't let her affable personality obscure how strongly she feels about the need to broaden the range of literature her colleagues study. "The traditional canon is elitist," she says bluntly. "It's concerned with the writing primarily of privileged white men. Women's writing, writing of people of color, people of the working class—those voices need to be brought into the study of literature." She notes that unfamiliar works may be underestimated simply because readers lack the background knowledge to appreciate them. "I started working with Sarah Orne Jewett's

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Country of the Pointed Firs, a book which is treated as a minor classic of its period, the turn of the century,” she notes. “After reading it two or three times, I realized there is no reason to call it minor. It is every bit as complex and rich as anything written by Hawthorne or Melville. It took me, as a scholar working out of a traditional training, several years of working with the book to come to that realization.”

Weisbuch also plans to share the responsibility of running the department more than Knott did. He views June Howard more as vice-chair than as an associate chair, and he has gone out of his way to discuss issues and decisions with her in detail. He plans to involve more faculty in hiring new faculty. He has named Ira Konigsberg hiring coordinator, and Konigsberg is creating a permanent computer file to hold information fed him by faculty members about promising recruits across the country. Weisbuch thinks it will be healthier to get everybody involved in the hiring process, to have everyone feel that they have a stake in who is selected. Besides, he points out, “I don't want to do it alone. I'd like to spend a few Sundays with my family.”

Weisbuch has a clear vision of the department he wants to help create at Michigan. Like the one he remembers at Yale, and like some of those in LS&A, he wants English to be a department where “faculty involvement is very strong, where the intellectual life is continuous and exciting.” The biggest factor in a department's national prominence is still the scholarly productivity of the faculty. There are now only about half a dozen of the sixty-two-member faculty who are not publishing at all. Weisbuch wants to encourage these members to become productive once more.

The English Department can't expect a big infusion of money from the college such as physics and chemistry have recently received. Other universities, such as Virginia and Duke, have in recent years poured tens of thousands of additional dollars into their English departments to build them into national powerhouses. Weisbuch disdains such an approach and uses a baseball analogy to explain why. “Think of how the Yankees have done in recent years and think of how the Tigers have done. Duke is the Yankees. They will gain it and lose it in the blink of an eye because when you hire people away at high salaries, you're generally hiring mavericks who will go on to the next place where there are higher salaries. Not only do we not need to do that, but it would be deeply unwise to do the kind of flashy hiring Duke has done.”

Michigan's English Department has acquired a couple dozen impressive new faculty in recent years, and the faculty all seem to believe this trend will continue. “A lot is luck,” says Weisbuch, “but I don't see why we can't become one of the great English departments. I think we're on the edge of that right now. I told my colleagues that as a matter of course, we're going to make it there. There's no question in my mind.”

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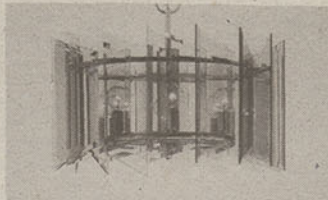
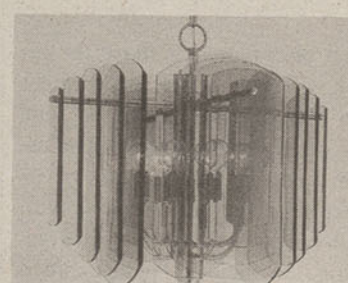
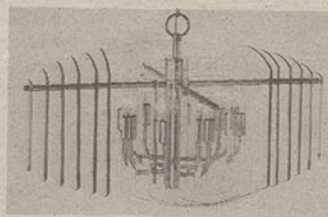
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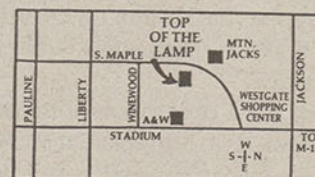
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CHRISTINE ROSS-CAVANNA

The Mass-Marketed Ministry of Oakwood Church

Ann Arbor's newest church started out with 30,000 phone calls.

On Sunday, October 25, 1987, Oakwood Church held its first services in the auditorium of Tappan Junior High School on East Stadium Boulevard. Since the entire congregation was new, ushers handed out name tags to everyone at the door. Roughly 85 percent of those in attendance

were young adults in their twenties, thirties, or forties.

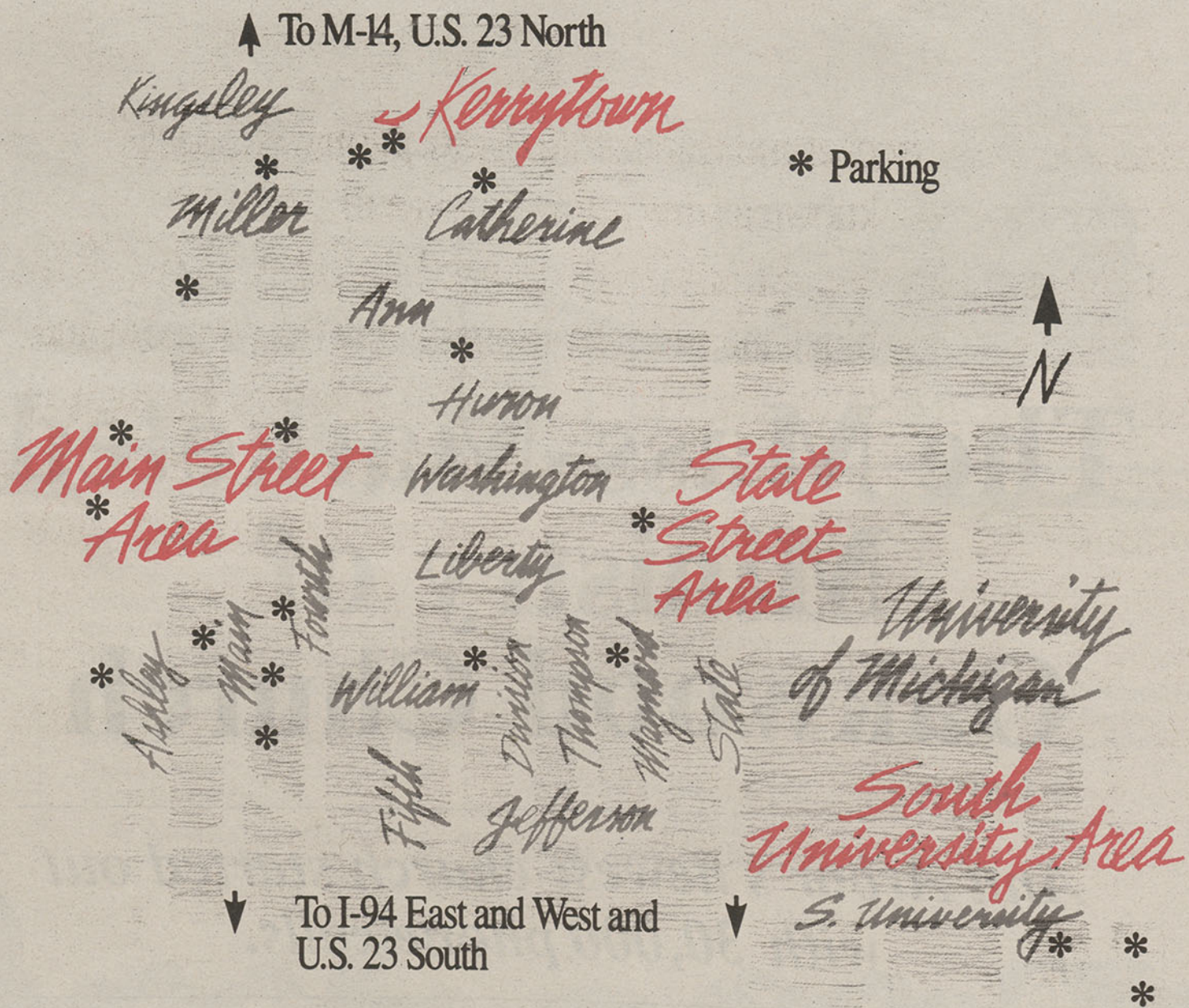
That concentrated age distribution was unusual. (Many churches have a considerably broader range of ages.) But it was just what Oakwood co-pastors Van Fielden and Dale Wanty were hoping for. Fielden and Wanty—who are in their early thirties themselves—had pinpointed a

target population of “high-tech baby-boomers” in Ann Arbor even before they moved here in July to found the church.

Working out of a rented office on Hogback Road, the pastors, their families, and thirty volunteers and temporary employees spent weeks before the first service calling prospective members. Tracking their progress on a large wall chart,

By ANN HOCHSTETLER FRETZ

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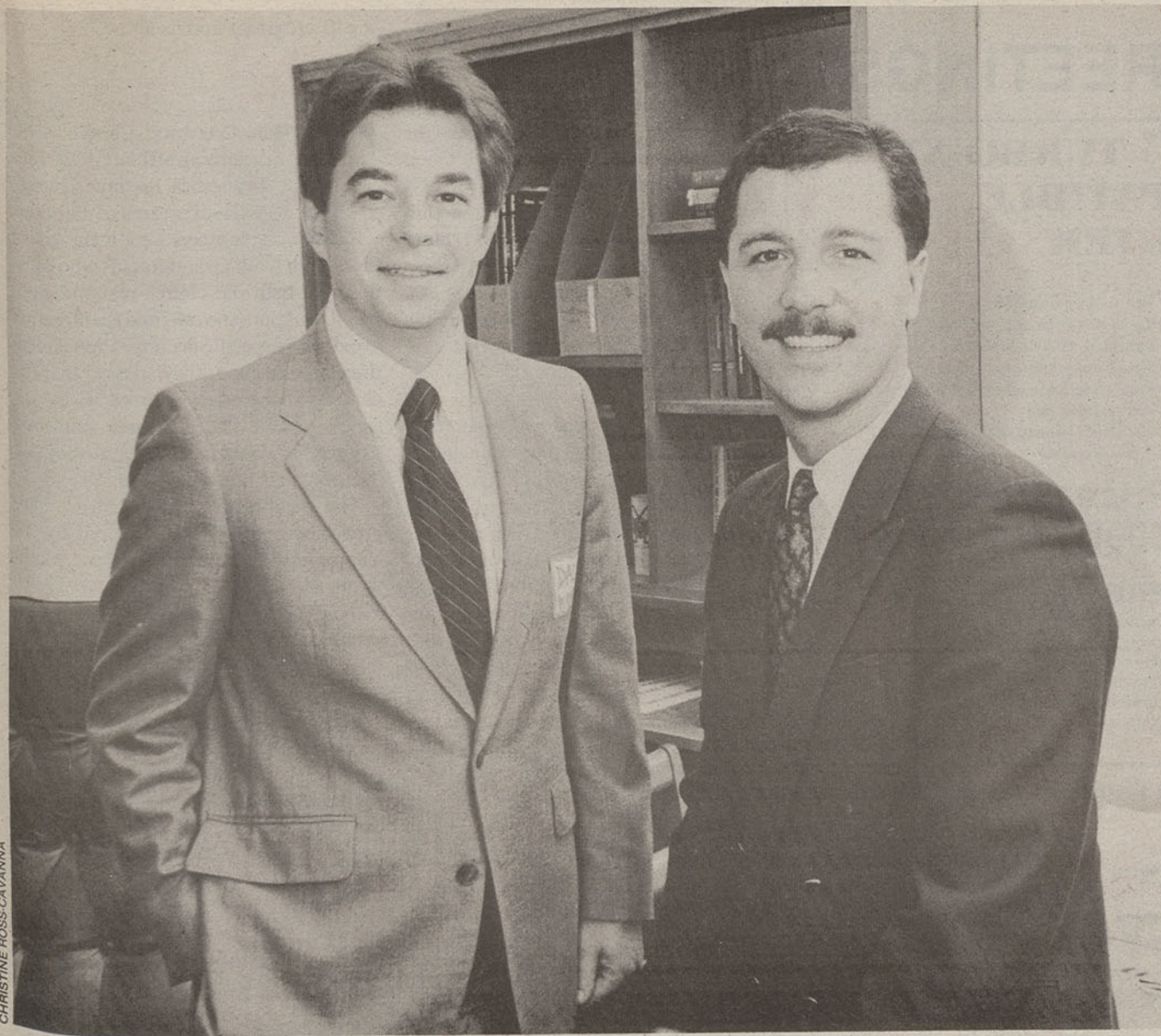
MIDNIGHT MADNESS — Friday, December 4. Many stores open until midnight. **EVENING HOURS** — Beginning November 27, most stores will be open until 9 p.m., Monday-Friday, Saturday until 6 p.m., and many will be open Sunday. **FREE PARKING** — All structures and city lots after 6 p.m. on Friday and all day Saturday and Sunday. **SANTA CLAUS** — Based at Jacobson's and Liberty Square on Friday, November 27 and Saturday, November 28 from 11 a.m. to 3 p.m. Every Saturday after Thanksgiving from 11 a.m. to 3 p.m., except from 12 p.m.-4 p.m. on Dec. 5, only at Jacobson's. Also, at Jacobson's, Santa Claus will appear at the Children's Holiday Party on Friday, December 11, 6:30-8:30 p.m. **OPEN HOUSES/FAMILY NIGHTS** — Many stores will be having special nights and events throughout the holiday months. Look for them and join the fun!!

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CHRISTINE ROSS-CAVANA

they eventually telephoned 30,000 Ann Arborites—nearly a third of the city. Of that number, roughly one hundred people showed up on Sunday, October 25. As a percentage of the total number of calls, that represents a response of only one-third of one percent. In absolute numbers, however, one hundred people was a substantial showing indeed for a new church holding its very first service.

The idea that became Oakwood Church was born in the summer of 1986 at the Jellystone Park campground in Grand Bend, Michigan. On a vacation trip with their families, Fielden and Wanty discussed the idea of forming their own church. At the time, both men worked at Colonial Woods Missionary Church, a nondenominational church in Port Huron. Fielden served as youth pastor and Wanty was a counselor.

Fielden and Wanty were both raised in Methodist families—Fielden in Fort Wayne, Indiana, and Wanty in Milan, Michigan, just south of Ann Arbor. Fielden went to Oral Roberts University in Oklahoma and Asbury Theological Seminary in Kentucky before going to work as a youth and music minister at churches in Kentucky and Michigan. Energetic, easygoing, and congenial, he's the outspoken, charismatic half of Oakwood Church's pastoral team. Wanty, the son

Dale Wanty (left) and Van Fielden first discussed starting the church on a family camping trip last year. A "church planting" seminar in Indiana in May provided practical guidelines, including demographic targeting of the "high-tech baby boomers" the co-pastors saw as the core of Oakwood's congregation.

of a U-M landscape architect, went to MSU, earned master's degrees in divinity and counseling at Trinity Evangelical Divinity School in Chicago, and worked for the Campus Crusade for Christ at the University of Illinois. Quieter but just as enthusiastic as Fielden, Wanty characterizes himself as the team's organizing force.

Although the idea for the new church was born in 1986, most of the actual details of how it would be launched unfolded at a seminar Wanty and Fielden attended this past May at Taylor University in Anderson, Indiana. One of about half a dozen similar seminars sponsored annually by the Fuller Theological Institute in Pasadena, the session drew roughly six hundred people. A key part of the seminar's message was how to apply contemporary mass marketing techniques to planting a new church.

Fielden and Wanty defined their church's purpose simply as knowing God and making Him known. They set out to minister primarily to young adults—many of whom, they believed, were uncomfortable with traditional churches. "Most churches are geared toward older people and children," explains Fielden. "Our aim is to make our faith in God real to *our* generation."

"If we don't, who will?" adds Wanty. "As a Christian, I should reach my family first, then my generation. I can put my faith in their language best."

In seeking a site for the new church, Ann Arbor emerged as an attractive location because of its high percentage of baby boomers, and because no mass outreach effort aimed specifically at them was yet under way. For detailed demographic information, the pastors turned to PAM Research, a market research company based in Pasadena that had been recommended during their Indiana seminar. PAM prepared a summary report that identified a dozen evocatively named demographic segments in Ann Arbor and told how many people in each category could be found in the city.

The group that interested them most was an elite demographic segment that PAM labeled "the High Tech Frontier." The market research firm defined the group as families in the thirty to thirty-four age bracket, living and working near high-tech centers, and earning \$80,000 to \$150,000 a year. There are 2,000 Ann Arbor residents in this category, according to the firm. A secondary category, called

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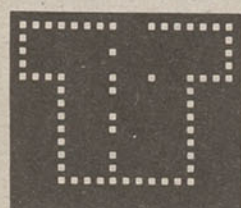
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OAKWOOD CHURCH *continued*

"Little League and Barbecue"—upper-middle-class couples aged forty and up with school-age children—comprised another 2,500 people. Two much larger groups of young adults also interested the church founders. One was "Good Start"—working couples ages twenty-two to thirty-nine, with or without children—which according to PAM numbered about 23,000 people in Ann Arbor. The other was "Single Starters"—17,000 people in the same age bracket as the "Good Starters," but unmarried and slightly lower in income.

With evidence that Ann Arbor had plenty of the high-tech baby boomers they sought, Fielden and Wanty launched a massive phone canvass of the city. Using "reverse directories" that listed names and phone numbers by street address, they were able to cover whole neighborhoods. The pastors, their families, twelve volunteers, and twenty paid temporary workers from three Ann Arbor agencies (most of whom, the pastors say, also had Christian backgrounds) started calling in mid September. The Indiana seminar recommended that the entire calling campaign should be completed in four weeks, but a death in Fielden's family stretched it to five weeks.

The people called were asked if they had a home church. If not, they were invited to be included on the Oakwood mailing list for subsequent material. Follow-up brochures and letters outlined more details on the new church, describ-

ing its programs and its aims.

The Oakwood Church is officially an affiliate of the Free Evangelical Brethren Church, and half a dozen of the phone volunteers were members of the church from Grand Rapids who came down to help the church-planting campaign. But both the calls and the literature avoided any specific denominational identification. Instead, they stressed that the church—most often referred to by the simple, upbeat title, "the new Oakwood Church"—would be "fresh," "vibrant," "responsive," and "relevant."

The deliberately non-exclusive approach was specifically tailored to the Yuppie baby boomers the pastors sought to attract. As Fielden and Wanty see it, Yuppies *want* to grapple with issues, problems, and questions. But because their belief systems grow out of their own experience, they need to be actively involved in shaping the church, not dictated to by established authority. "We're letting the lay people dream, and we're equippers," says Wanty. He notes the absence of "tight reins," explaining that "we're starting one way, but it won't have to stay that way."

"This church can really take on its own character," insists Fielden. "We're not telling people what not to do—don't smoke, don't go to movies, don't do

OAKWOOD CHURCH

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Top: Social hour after Sunday services helps the newly formed congregation get acquainted. Ushers pass out name tags at the door. **Left and bottom: Debbie and Van Fielden** lead singing at a November service at Tappan Junior High. The nondenominational church emphasizes contemporary music, including "scripture songs" whose lyrics are taken verbatim from the Bible.





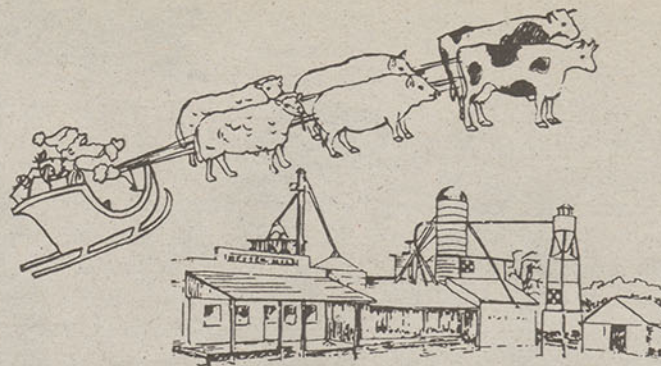
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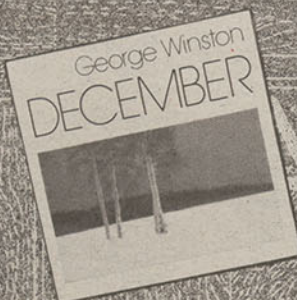
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Attendance in Oakwood's first month fluctuated between 40 and 100 people. With word-of-mouth recruiting now replacing the church's original telephone marketing campaign, Fielden and Wanty hope to reach 250 members by next Easter.

drugs. We're here to introduce them to Jesus Christ and have Him change them." Seeking to promote basic tenets of Christianity without tacking on secondary doctrine, the co-pastors envision a streamlined approach to religion that will appeal to their generation through contemporary music and practical messages.

Fielden uses baptism as an example. The form of baptism is the individual's choice because "no hard and fast rule is outlined in the Bible," he says. Both pastors agree that understanding the meaning of baptism—rebirth in Christ—is the real issue. Wanty and Fielden are quick to point out that they aren't criticizing churches with more traditional approaches. "It's not that we're right and they're wrong—we're different," says Wanty.

"But not weird," laughs Fielden.

The pastors say they are eager to work with established groups and expect to develop programs cooperatively in time. "We have to make our faces known the first year—build relationships with existing structures," explains Wanty. "After one year we can move ahead with other groups."

Oakwood emphasizes strengthening the family. The church conducts worship services for the entire family, followed by a period of graded Sunday School instruction. A monthly social event is planned to foster family cohesion. There are no Sunday evening services, freeing the evening for individual family time.

Fielden and Wanty see the focus on family as particularly relevant to the baby boom generation. "Baby boomers are experiencing much emotional brokenness," says Fielden. "We invite broken families to our church. They won't be made to feel branded."

Children will be actively involved in Oakwood's services. A puppet ministry is planned to appeal to kids, and maybe to

their parents as well. And a social hour following the service lets members meet informally. "If we're not having fun, there's something wrong," says Fielden. "We'd better find out what it is, and change."

As of the first of November, the church had received about three hundred positive responses to its mass marketing program and initial service. The actual attendance per Sunday was less: about one hundred people the first week, forty the second, ninety the third, and forty the fourth.

The night before Oakwood's first service, Fielden's wife, Debbie, was reminded of the birth of a baby. That strikes him as an apt metaphor for the whole intense undertaking of planting a new church: first the months of preparation, the struggle and relief of the first service, and then the continuing need for special nurturing during the first months and years of the church's life.

The process of turning early attendees into a permanent entity is already under way. By mid November, the pastors and members of the congregation were planning the new church's next steps. Following up on Oakwood's swift start, they hope to reach 250 members by next Easter. At that point, Fielden says, they may move beyond their original Yuppie base to launch specialized ministries aimed at other groups. (One possibility is a second service in Spanish.)

The vast October phonathon made tens of thousands of people aware of the new church. With services under way, the pastors don't expect to repeat the high-profile marketing effort. As the blaze of publicity the calls created wanes, Fielden and Wanty are confident the church will continue to move ahead, just more quietly. The plan now, explains Fielden, is for the church to grow by word of mouth. "We're hoping people that come will bring their friends."

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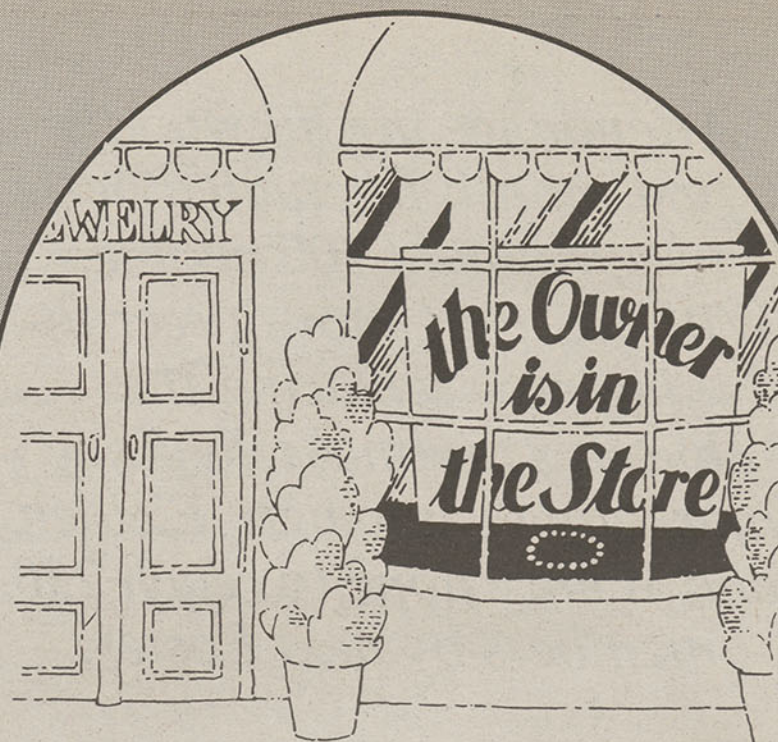


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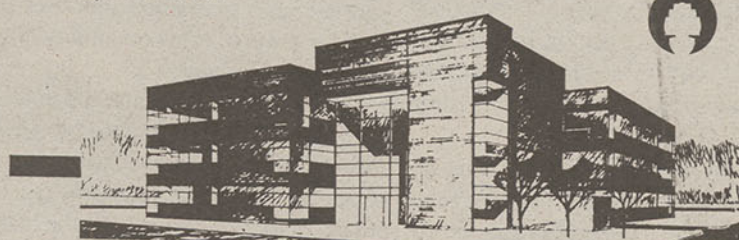
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Looking Back in 1881

Washtenaw County's first history recorded hardships ranging from malaria to wildcat banks.

By LOUIS WM. DOLL

It was no accident that Chapman & Company's *History of Washtenaw County, 1881* came out when it did. This 1,452-page volume—a ponderous size unmatched by any subsequent history of the area—reflected the powerful surge of historical interest that swept Michigan in the 1870s.

Washtenaw County was surveyed in 1818-1819, and had its own government by 1826. Then settlers began pouring in: the census found 4,032 inhabitants in 1830, 28,500 in 1850, and 41,434 in 1870. By the early 1870s, the settlers had reached the reminiscing stage.

The urge to record the achievements of Michigan's early settlers resulted in enactment of a Michigan state law on April 25,

1873, specifically to authorize the incorporation of "historical, biographical, and genealogical societies." The Pioneer Society of Washtenaw County was formed less than four months later, and the Michigan Pioneer and Historical Society within the year. The *History* includes an account both of the origins of the pioneer society and of the reminiscing impulse that lay behind it.

The young live in the future, the middle-aged in the present, and the old in the past. . . . The aged person sits by the fire and dreams of the past, when he was strong of limb, with undimmed eye, fighting his way through life, and overcoming every obstacle placed in his path. It is with him a glorious thought, that he has come off conqueror in life's battle.



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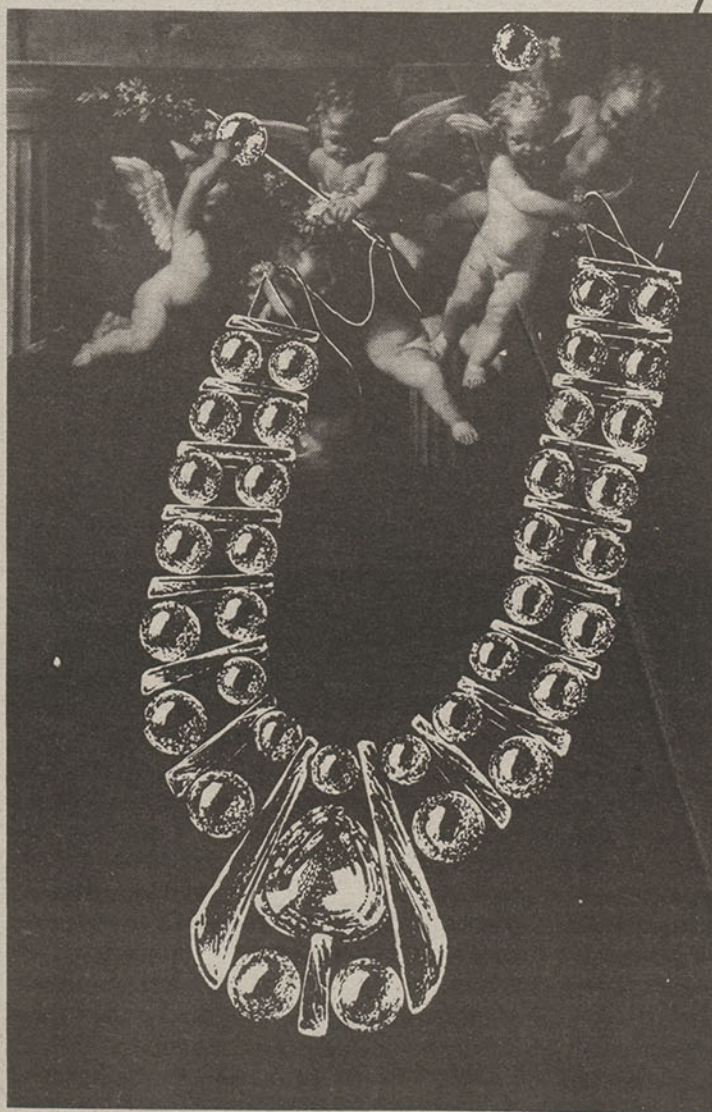
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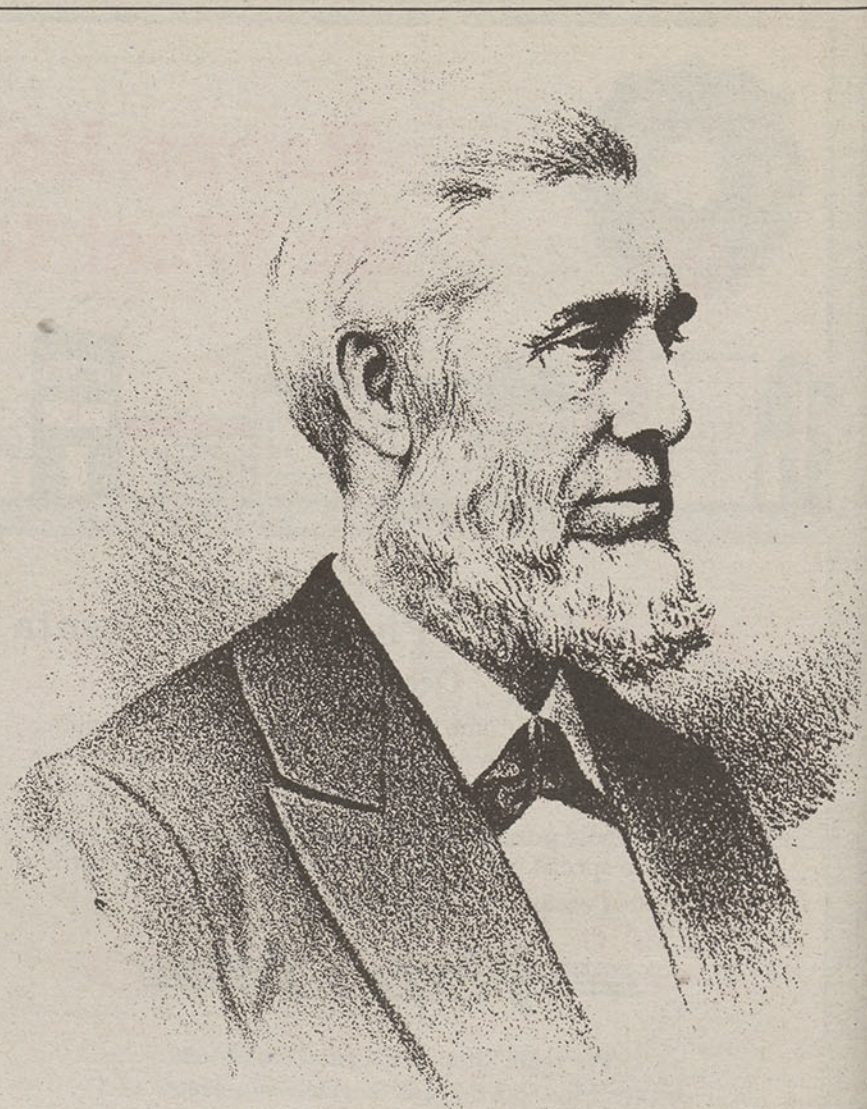


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LOOKING BACK IN 1881 continued



Thomas Holmes

The Reverend Thomas Holmes, pastor of Chelsea's Congregational Church and a former college professor and administrator, chaired the General Committee that oversaw the writing of the county's history.

Chapman and Company of Chicago was one of several firms that capitalized on the trend by going into the business of publishing county histories. They furnished a 112-page history of the state for each county history, and county residents wrote the rest. Between 1881 and 1892, Chapman published the histories of twenty-eight of Michigan's counties. The Washtenaw County history is undoubtedly one of the best. The principal reason for this probably was the presence in Washtenaw of the U-M in Ann Arbor and the Normal College in Ypsilanti, two of the three state-supported institutions of higher learning at that time. There are a number of chapters and articles by academic specialists. But there were many authors, and all of them, including the less educated, were literate and able to express themselves in vigorous language.

Whether the original idea for county histories came from the Chapman Company or from the various historical societies is not clear, but committees were set up in nineteen of the twenty Washtenaw County townships and in Ann Arbor and Ypsilanti. The General Committee was chaired by the Reverend Thomas Holmes, pastor of the Congregational Church in Chelsea. Born in New York in 1817, Holmes during his long life had been a

schoolteacher, a civil engineer, and a professor of Greek at Oberlin College in Ohio.

The book that resulted is the only existing history of Washtenaw County up until 1881. The articles vary in length and in scope, and because they are based primarily on memory, they are often incomplete or inaccurate—despite the common assumption that "if it isn't in Chapman, it didn't happen." But these articles tell us a great deal about the people who lived here a hundred years ago—their patriotism, their belief in hard work, their strong religious faith, and their idea of women's place in society.

The settlers were unanimously agreed that Washtenaw County in its primitive state had been very beautiful. According to the biographer of Eber White,

It was properly named, for a more fair and beautiful region than that which greeted the eye of the lonely wanderer in Washtenaw County did not exist within the borders of the United States. The forest was all green with luxuriant foliage; flowers of every conceivable hue and color abounded in the richest profusion; the Rivers of the Huron and Saline teemed with the many colored fins of the piscatorial tribe; game of all description roamed over the prairies and through the dense underbrush at will. It was a paradise on earth to this westward-bound emigrant, and he resolved that this beautiful

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country should be his home for the remainder of his life.

Understandably, however, the pioneers dwelt less on wild beauty than on what their own hard work had created: the beauty of cultivated and well-stocked farms, with comfortable houses, good barns, and secure fences. Detailed descriptions of property inform every page of the biographies that follow each township history.

Orlo H. Fenn labored hard and earnestly to clear his land, and eventually converted it into a beautiful and fertile farm.

Patrick Sheehan was a poor man when he commenced in life, but by industry and economy has succeeded in accumulating considerable property. He now owns 226 acres of well-improved land.

When Mr. James Gorman arrived in America, he had but 13 shillings in his pocket, and to think of his farm of 230 acres of well-improved land, his comfortable home, and beautiful grounds, cause surprise and pleasurable envy in the mind of the reader.

Mr. James Savage can sit down and be thankful for the prosperity which had blessed him in the past, and to use his own words, 'I had to take it out of my own bones.'

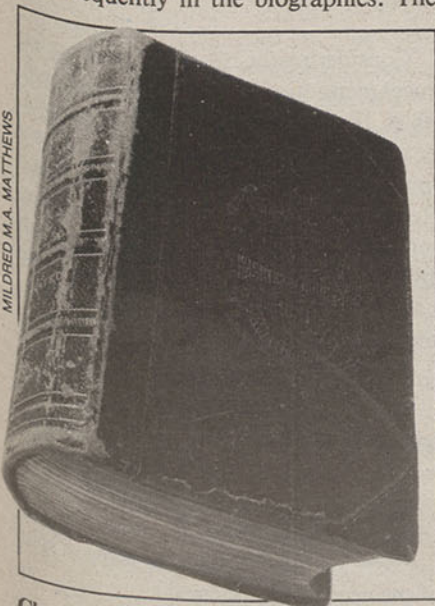
Mr. William E. Boydon resides on the old homestead with his mother, superintending the farm of 600 acres, and raising short-horn cattle, of which he makes a specialty; and the barns and sheds for their comfort and use cost over \$15,000. A fine brick residence adorns this large and well-cultivated farm. These buildings are insured for \$28,000.

There is an occasional dig at the younger generation.

After many years of toil, unknown to many of this day, Mr. J.B. Mowrey accumulated a competency, and now owns 200 acres of magnificent farming property.

It hardly seems necessary to add that most ordinary people, failures, ne'er-do-wells, or people who lived from hand to mouth, are not well represented in these biographies.

Religious preferences are mentioned very frequently in the biographies. The



Chapman's History of Washtenaw County, 1881. The ponderous, 1,452-page volume reflected a surge in historical enthusiasm as Michigan's pioneer generation reached old age.

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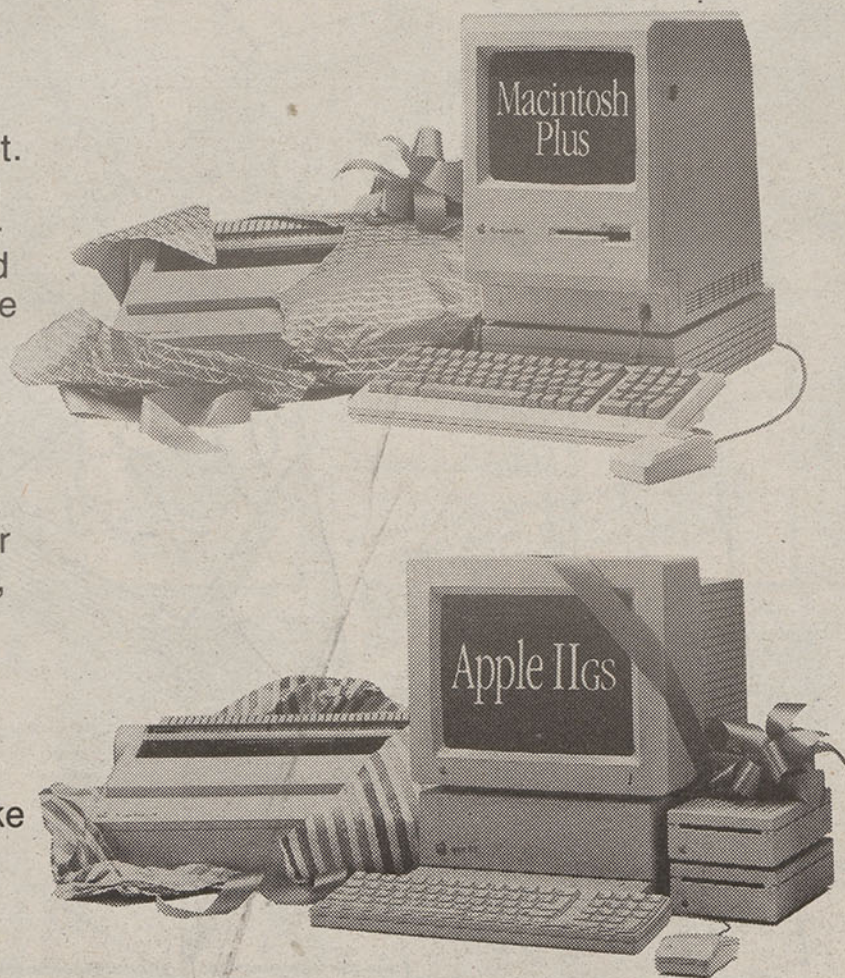


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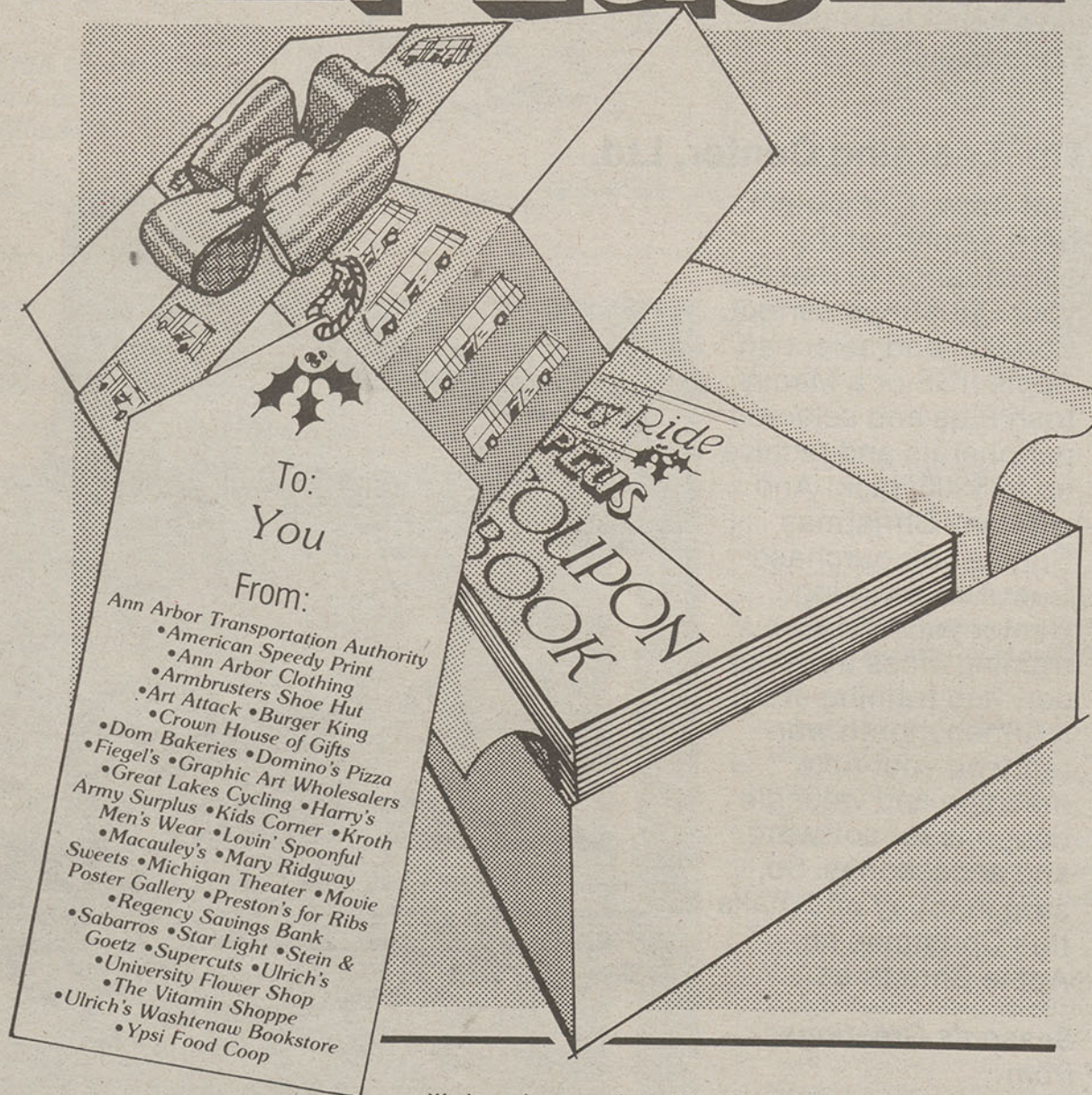
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LOOKING BACK IN 1881 *continued*

prevailing religion was strongly Protestant. Believers were quite confident of the benevolent and civilizing influences of religious beliefs. The official outlook expressed in the Ypsilanti history was that

in this city and township the varied forms of Christianity have made great advance indeed. Church buildings have multiplied; they have attained a certain magnificence, until at present this city and township show the spires and cupolas of so many houses of worship that the skeptic is apt to confess the presence of a Christian people. The bells do not now ring out peals of discord, as in time prior to the establishment of liberty. . . . No; the civilizing influence of freedom, the blessings which follow the Republic, have abolished religious bigotry, leaving nature to act the despot in winning the minds of men toward the Christian Church.

In fact, in the entire large volume, there is almost no mention of the county's small Jewish community (most were in Ann Arbor). Blacks, too, are invisible here.

The writers were intensely patriotic. The chapter on Washtenaw in the Civil War is very long (sixty-eight pages), since it was written when the war was still a vivid memory.

When the thrilling news flashed over the wires, on that eventful morning of April 12, 1861, that the South had directed its soldier chivalry to fire on that feeble band of United States soldiers stationed at Fort Sumter; when, with beating hearts and flashing eye, the loyal people awaited the command of their brave and noble president to give the order to crush out and utterly exterminate this rebellious uprising, none were more patriotic and ready to uphold the standard of a free Republic than the brave citizens of [Ann Arbor's] Fifth Ward; and when Abraham Lincoln issued that memorable call for 75,000 men for a three-month service, out of the 140 voters in the Fifth Ward, 75 nobly responded and shouldered the musket, leaving wife, mother, home, and all, with a hasty kiss, and a hearty "God bless you," and on to the Southern battlefields, where many, very many, laid down their precious lives in defence of their country's honor. Some were buried on the field where the fatal minie-ball had pierced and made ghastly the quivering flesh; others were left to lie where they fell; others were tenderly placed in rude pine boxes, and forwarded to their friends in the loyal North. Of this latter number, some 25 peacefully and calmly await the resurrection day in the Fifth Ward cemetery.

Considering the strong political preferences mentioned frequently in the biographies, the chapter on politics is surprisingly unbiased. The even-handed treatment may reflect the fact that Democrats and Republicans were nearly equally represented in the county. From 1860 through 1880, Washtenaw County voters swung back and forth between the parties, often by narrow margins.

The position of women in 1881 was still one of legal dependency. The opinion of the time was clearly against divorce, although it still took place in spite of the general disapproval.

Notwithstanding the divine injunction, "What God hath put together let no man put asunder," the courts of the land year by year are called upon to dissolve the marriage tie. Flimsy excuses are invented by husbands and

FROM CHAPMAN'S HISTORY OF WASHTENAW COUNTY, 1881

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FROM CHAPMAN'S HISTORY OF WASHTENAW COUNTY, 1881



Mary E. Foster.

Mrs. Mary E. Foster, one of the many Washtenaw County residents profiled in the history, outlived three husbands, graduated from the U-M law school at the age of fifty-one, and became the first woman to practice law in Ann Arbor.

wives who may be tired of one another's company, the courts are appealed to and the command of God disobeyed. . . . There have been since the organization of the country 9,701 couples united in marriage, an average of 180 per year. In the same time there have been 513 cases of divorce, showing one divorce to every eighteen couples married.

A woman was expected to follow her husband wherever he went, including to the frontier. The women of the Washtenaw County History worked as hard as their husbands did, often harder. Mrs. Harriet Noble wrote about one of the worst of frontier hardships, the ague, or malaria as we call it today. Her husband " . . . had never suffered from the ague or fever of any kind before, and it was a severe trial for him with so much to do, and no help to be had. He would break the ague and work for a few days, when it would return."

He managed to plant his garden and his corn, to harvest the wheat and cut the hay; then he took ill again. A few days later, they worked together to get the hay in. The next day he was ill again, so she got the rest of the hay in herself. Then, Mr. Noble had the misfortune to shatter his left hand by the accidental discharge of a gun. Until it was healed in the spring, Mrs. Noble did all the work.

The hay I had stacked through the summer I had to feed out to the cattle with my own hand in the winter, and often cut the wood for three days at a time. The logs which I rolled in, would surprise anyone who had never been put to the test of necessity.

Mrs. Henry (Sevengire) Kimmel was another not uncommon pioneer woman. "She extracted teeth, bled the sick, fed and ministered to a family of 40 persons for years, besides being a tender, kind-hearted neighbor."

Women who penetrated the male-dominated professions were much rarer. Mrs. Mary E. Foster was the first woman to practice law in Ann Arbor. Born Mary Lowry in New York State in 1825, she was brought to Michigan when she was one year old and spent her youth on a farm in Lodi Township. She was married three times, and shortly after the death of her third husband, William G. Foster, she entered the University of Michigan Law School and graduated with high honors in 1876, at the age of fifty-one. Her biographer gives her high praise.

Another instance of a woman in a man's world was Mrs. Nathan H. (Sophie Monroe) Pierce. She was employed as census taker for the 1880 census in Ann Arbor's Fifth and Sixth wards and the

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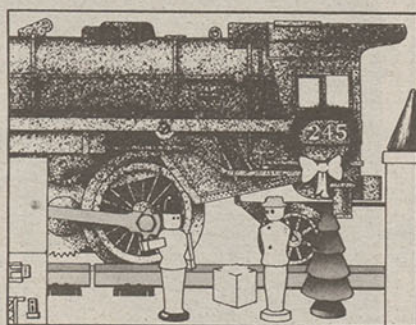
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LOOKING BACK IN 1881 *continued*

History reports that she was the only "lady census taker" in Michigan. "She received from the census bureau a letter commending her for honesty, integrity, and faithfulness to duty."

Women were Washtenaw County's most faithful temperance advocates at the time and later, although there were a number of men who were strong in their temperance principles. The idea that the county was awash with all kinds of liquor is inescapable. Barn-raising without liquor was practically impossible, although at least two men tried it. It took a lot of persuading, but they succeeded. Whiskey was cheap, and not too difficult to make. It was really a form of cash crop in a society in which money was scarce. It was the only commodity never sold on credit. Temperance societies came and went, and their number was great, but liquor remained.

For all the proud reports of orderly development, the process of transforming wilderness into settled country was still rough and error-prone during the period of the *History*. It reports difficulties in Northfield and Salem townships with government surveys. The original lines in Salem were particularly faulty, and the author of that section wrote sarcastically of the original survey:

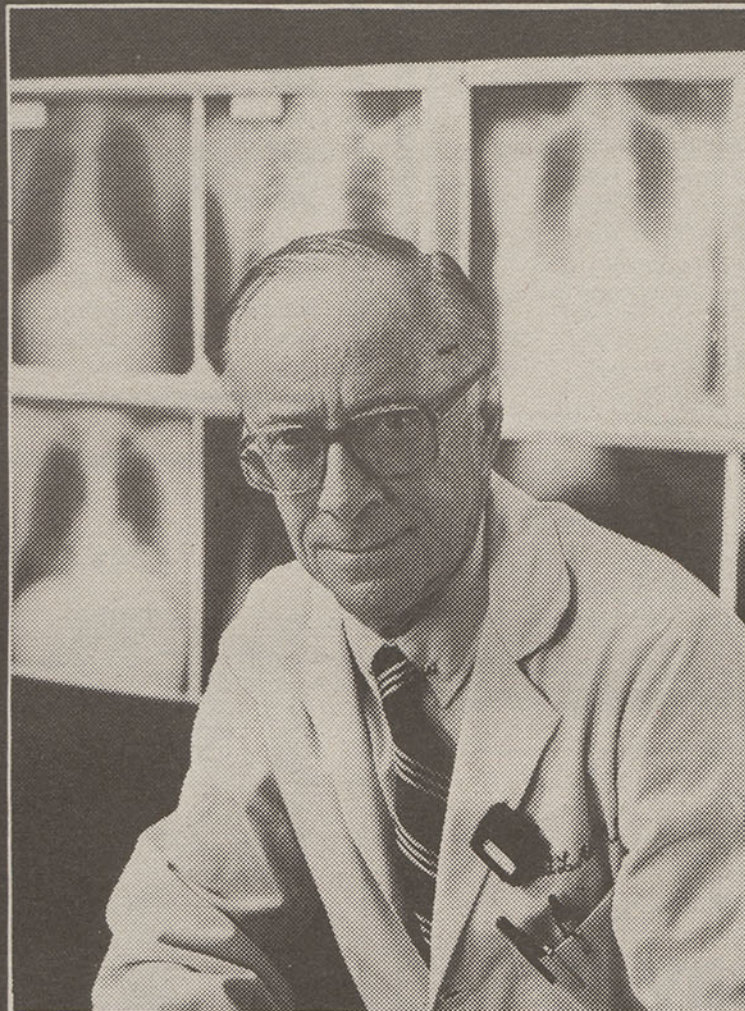
As early as 1816, Surveyor Wampum visited this township, perhaps, and reported having made a survey. Immediately after Dickinson's settlement, when other immigrants flocked thither to locate their lands, they found that if Wampum's descriptions were correct, the sun, moon, and stars were wrong. Later, however, they convinced themselves that the planets did not err, that Wampum conceived a series of peculiar lines seldom conceived hitherto, and that his labors were falsely directed and most unsatisfactory.

The author of this section knew well that the surveyor's name was Joseph Wampler. (Wampler's Lake in northern Lenawee County is named for him.) Wampler did a lot of surveying in Michigan, and the lines he ran in other counties were considered very accurate. Perhaps a deputy goofed in Salem. After a great deal of "angry discussion and bitter quarrels" among the landholders, the state government had a resurvey made in 1846. It was discovered that of

the 60 miles of subdivision lines returned in the original survey as run and marked, 21 1/2 miles were never run at all, and many that were marked were exceedingly erroneous. The new survey also disclosed the fact that the township itself was deficient in land. The government had sold to the people of Salem 631 acres of land more than they ever owned in that township. To make matters worse 147 purchasers of lands had got in the aggregate 382 more acres than they had paid for. The purchasers of the remaining 128 tracts got 1,013 less than they paid for.

The government offered to refund the money paid for the acreage the purchasers didn't get, but this was deemed at the time "no just compensation" and was indignantly refused. It seems an equitable agreement, but one may surmise that the

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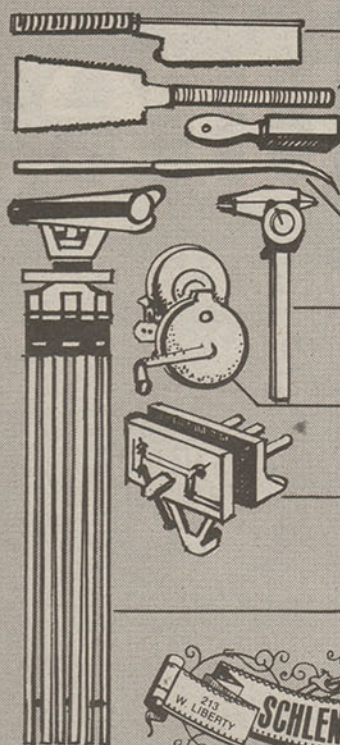
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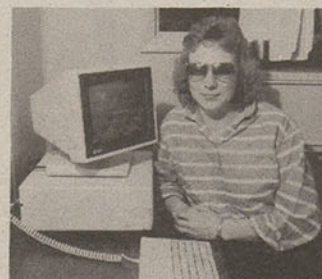
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PE 402: An Update

National interest in athletes' education

By JOHN HILTON

In September 1986, free-lance writer Scott Shuger walked into the first session of Physical Education 402, an upper-level PE class titled "Sports Management and Marketing." Shuger is a vigorous amateur athlete and a Navy veteran, and with his broad shoulders and crisp posture he passed unnoticed in a class dominated by U-M scholarship athletes.

Shuger continued going to the four-days-a-week class for the entire semester. When the attendance-taker noticed that his name wasn't on the class roll, he explained that he was "just sitting in." He took the tests, completed a term project, and got an A in the course. (Since he was not officially enrolled, he did not receive U-M credit.)

In late May of this year, Shuger brought the story of PE 402 to the Observer. We had already published more than two dozen of his articles and columns over a three-year period, including one

about litigious landlord Glen Gale in which his research weathered literally months of double-checking. His record as a precise reporter added weight to what he brought in: an eyewitness record of the entire class, complete with accounts of absenteeism, cheating, and remarkably easy tests.

His story was printed in the September Observer. A shorter version appeared nationally a few weeks later in *Sport* magazine's October issue. *Detroit Free Press* columnist Jim Fitzgerald picked up the story. So did the *Chronicle of Higher Education*, which did a lengthy piece in its September 16 issue. Shuger was interviewed about the course by Fred Hindley on WUOM, by Ted Heusel on WAAM, by a reporter from a station in Madison, Wisconsin, and on National Public Radio's "All Things Considered." Shuger got a complimentary call from the assignments editor of *Sports Illustrated*, and the *New York Times* invited him to



Scott Shuger at the U-M's Athletic Administration Building, where PE 402 met.

write an account of the story and the response it generated for its Sunday sports opinion page.

Some of the sharpest criticism of the article, in contrast, came from the *Michigan Daily*. The U-M student newspaper editorialized that Shuger was wrong not to identify himself as a reporter and that he set out to embarrass the program. Shuger responded in a letter to the *Daily* that identifying himself would have prohibited a candid look at the course, and that he entered the class out of curiosity. U-M physician Paul Gikas, a guest lecturer in the course, wrote to the *Ann Arbor News* to complain that Shuger's account of his lecture omitted most of its substance. Shuger wrote back to defend his summary of the lecture, which omitted technical detail to focus on trends in drug use among athletes. (He added that the class was never tested on most of Gikas's material.) U-M athletic director Don Canham, PE 402's principal instructor, was sharply critical without disagreeing with any of the article's facts. Canham simply told reporters that he had not read the story—and then later told

For the U-M PE Division's response, see page 113.

Bo's boys take time out for academic excellence

At 5:25 a.m. today I'll be in Ann Arbor for the opening kickoff of the Michigan-Notre Dame football game. I'd be there at 1 p.m. the traditional starting time, except the start was delayed to accommodate an ABC-TV doubleheader. So much for the thousands of ticket buyers who like to get to the game by 10 a.m. and get back home by midnight.

—Scott Shuger

Sports class charges upset U-M Officials look into phys. ed. class

By MARIETTA SEVENSON

University officials are investigating allegations of cheating and lax attendance standards in an upper-level Physical Education class, the *Chronicle of Higher Education* reported in its September 16 issue.

Questions Raised About Academic Rigor of Michigan Course for Athletes

By DOUGLAS LEDERMAN

A free-lance writer who added a physical education course, "Sports Management and Marketing," to his list of classes at the University of Michigan, has written an article that has caused a stir on campus.

WHAT I LEARNED IN SCHOOL TODAY

Ever wonder what college football players study in class?

—Scott Shuger

FOOTBALL

PE 402

PE 402 OBSERVED

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The Michigan Daily

Athletics and ethics

Scott Shuger's article in the September 16 issue of the *Observer* is a revealing look at the physical education course, PE 402, at the University of Michigan.



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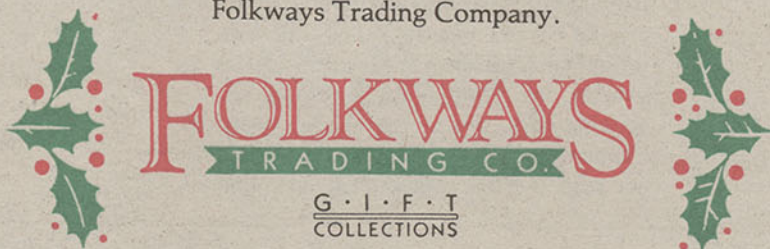
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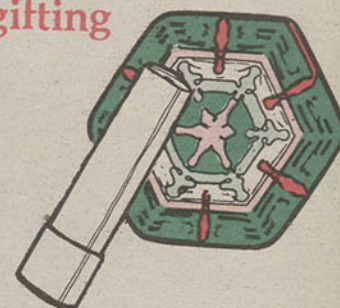
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P.E. 402: AN UPDATE *continued*

John Beckett of the *Ann Arbor News* that Shuger "can't write and he lied between his teeth."

The response of the U-M provost's office, which oversees the physical education division, was to order the division to review PE 402. After completing that review, PE director Dee Edington formally responded to Shuger's article in a letter to the Observer (see below).

Edington's letter, echoing Canham's earlier comments, complains of "inac-

curate attacks" on the program. It does not, however, identify a single error in a highly detailed story. It also leaves unresolved the larger issue behind the story: whether the U-M's student athletes are being shortchanged academically. Given Edington's endorsement of a senior-level course with no reading assignments, a class project that could be completed in an evening, and a final exam that consisted of fifteen short-answer questions, that issue remains as pertinent as ever.

The Physical Education Division Responds

November 5, 1987

Dear Editor:

Considerable interest and concern has been generated by your article about a course in my division, PE 402. Serious doubts were raised about the quality of the course and students enrolled in the course were openly accused of cheating during examinations. As Director of the Division of Physical Education I have spent the past weeks reviewing these allegations and wish to respond to them.

The curriculum in sports management and communication was created with the reorganization of the Division of Physical Education in 1984. The curriculum was designed to meet the emerging areas of study and professional opportunities in the management and communication of sport and leisure activities. PE 402 is designed to provide students with critical conceptual and practical information about a number of aspects of sports management prior to an internship placement. I have reviewed the tests, course materials, and content of PE 402 and interviewed instructors and the teaching assistant associated with the course. Based on my findings I am satisfied that the goals of this course as it fits within an approved curriculum are being met. The picture of the course provided by a reporter not enrolled for credit was extremely limited in its coverage of what was actually presented to students and the potential value of that content to students seeking positions in the field.

Many persons might be skeptical about the course given that its principal instructor is the athletic director. The Division was well aware from the beginning that this teaching assignment might be viewed as a conflict of interest. Nevertheless, I made this assignment because of Mr. Canham's qualifications to teach this course. He has a legitimate faculty appointment that predates his appointment as athletic director, has lectured well in previous courses offered within the Division, and has a national reputation for suc-

cessfully managing our sports complex. Thus, through this course the University provided another significant opportunity for students to learn directly from an acknowledged expert.

I have been particularly concerned about statements accusing several students of cheating. I spoke directly about these allegations with the teaching assistant responsible for monitoring tests. He assured me that he takes every precaution to avoid the possibility of cheating. Moreover, no formal accusations were made (by the reporter or any other student) and he observed no cheating himself.

I must admit to you I find the one-sided nature of this story to be a disappointment. I am further disappointed that a publication of your stature would see fit to publish such a story without determining the validity of the charges made by the author.

I am proud of the Sports Management and Communication program offered at The University of Michigan. I am proud of the fact that this program has been reviewed by a number of journalists, including CBS Television, and in each review, the program has been seen as innovative.

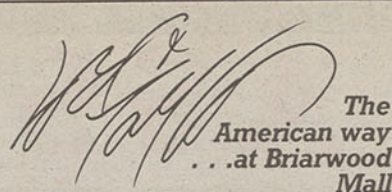
A number of other universities have been on our campus to review this program and are interested in incorporating certain of its features into their own programs.

I make no apologies for our Sports Management and Communication course. I am willing to acknowledge that all our efforts can be improved. To that end my colleagues and I solicit feedback about our courses so that we may improve both their quality and understand better how we may achieve our objectives.

I am hopeful that in the future, those who may have concerns, and questions, would come forth honestly and directly to express those concerns and pose those questions. We will be happy to respond.

Similarly, I am hopeful that before stories which make serious allegations are published, those allegations will be investigated. The publisher will find it contributes to its professional reputation and innocent students and faculty members will be protected from unfair, and inaccurate attacks.

Dee Edington, Director
Division of Physical Education



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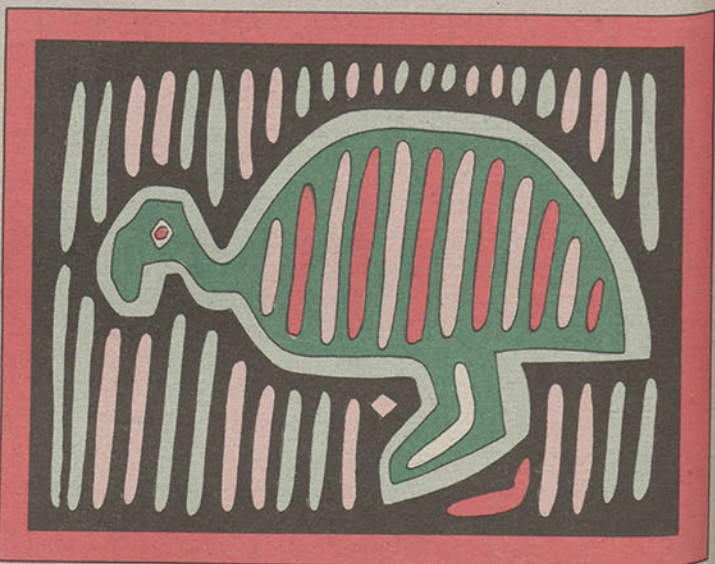
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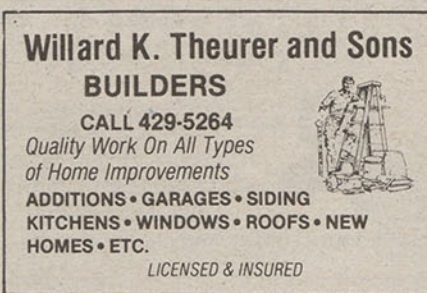
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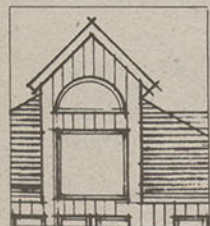


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"The Shop Around the Corner"

Ernst Lubitsch, 1940
97 mins., b/w
Thurs., Dec. 3, Lorch, 7 & 9 p.m.
Cinema Guild

The young manager of a luggage shop (Jimmy Stewart) and his newest sales girl (Margaret Sullivan) have two things in common. One is a passionate postal correspondence with an unmet but ideal soul mate. The other is a firm conviction that no real life co-worker can even remotely compare with this literary companion. He finds her the embodiment of feminine impracticality and irresponsibility. She has a low opinion of his pomposity and self-importance. What this feuding pair doesn't realize, of course, is that their soul mates and their shop mates are one and the same.

This premise, with its rich vein of irony and comic suspense, is expertly mined by Ernst Lubitsch, the German-born director who virtually introduced the sophisticated romantic comedy to Hollywood with such films as "Trouble in Paradise" and "The Gay Divorcee." Here he deftly plays these young bumpkins off one another, striking comic sparks with their vulnerability and their hilarious blindness to reality. Of course we never lose sympathy with either character. Stewart and Sullivan are far too appealing to permit such a breach of faith.

As the couple comes ever closer to discovering the fatal secret, each laugh gets an extra kick from the suspense. At the final moment, we really fear that their pride will ruin their chances for a real relationship, that everything will just fall apart.

This is an enchanting, sophisticated, and truly funny film, a prime example of a technique so sure and so distinctive that it was dubbed "the Lubitsch touch." Lubitsch ranks with Frank Capra and Charlie Chaplin as one of Hollywood's great comedic directors. With Frank Morgan and Sara Hayden.

"High Sierra"

Raoul Walsh, 1941
98 mins., b/w
Fri., Dec. 4, MLB 4; 7:30 p.m.
Alternative Action

A gangster film with a flawless pedigree, "High Sierra" was a product of Warner Brothers, the studio that pioneered the gangster genre with films like "Little Caesar" and "Scarface." Director Raoul Walsh, a veteran Hollywood action/adventure specialist, cut his teeth as an assistant to no less than D.W. Griffith. The screenplay was by W. R. Burnett ("Little Caesar," "The Asphalt Jungle") and fast-rising director/screenwriter John Huston.

But the topper here is Humphrey Bogart, who swaggers his way through his best gangster role since Duke Mantee in "The Petrified Forest." He plays Roy Earle, a Dillinger-like bank robber from a small farm in Indiana. Although he is dubbed "Mad Dog" by the press, Earle is more sympathetic than the primitive sociopaths of early gangster thrillers. A study in contrasts, he is a collision of opposing traits of character. He is capable of love and generosity, but he is also an outlaw by choice, a stern adherent of the violent codes of criminal behavior. Bogart's "Mad Dog" projects a kind of weariness. We sense that the man inside the gangster yearns for something less rigid than



Humphrey Bogart's a weary bank robber and Ida Lupino's his saucy moll in "High Sierra," Fri., Dec. 4.

the cold logic of the social predator.

With films like "High Sierra," Warner Brothers demonstrated a willingness to experiment with gangster films more complex than their early blockbusters. Given the considerable talent that they harnessed for this project, perhaps they had no choice. The fine cast includes Ida Lupino, Arthur Kennedy, Joan Leslie, and Cornel Wilde.

"Roman Holiday"

William Wyler, 1953
113 mins., b/w
Sun., Dec. 13, MLB 3; 7 & 9:05 p.m.
Cinema Guild

This film made a star of Audrey Hepburn, revealing the slender twenty-four-year-old's fragile yet radiant beauty as well as her gift for comic timing. An unknown just two years earlier, Hepburn won an Academy Award for this role. Six weeks later, she was picking up a Tony for her work in the Broadway play, "Ondine."

In "Roman Holiday," Hepburn is Princess Anne, a gracious but woefully overworked goodwill ambassador of an unnamed but vaguely European country. In Rome she impulsively slips away for a nighttime tour of the Eternal City. However, a sedative she was given earlier takes effect, and she ends up literally falling into the arms of American journalist Gregory Peck.

What might be just a simple romance is complicated by Peck's journalistic instincts when he realizes that the beautiful, sleepy young girl is really the inaccessible princess. Wary of spooking the scoop of his career, he claims to be a fertilizer salesman. This masquerade is counterpointed by her disingenuous pose as a refugee from a convent school. Thus like many real-life romantic encounters, theirs starts off with an artfully arranged double deception.

Director William Wyler's impressive credits span more than fifty years, from silent films to such blockbusters as "Ben Hur" and "Funny Girl." "Roman Holiday" illustrates the way a good director like Wyler can mesh his actors' talents. He cast a rank newcomer with a veteran leading man in his first comedy. Under Wyler's direction and editing, these two charming personalities support and amplify each other, gliding through each scene with the flawless timing of a seasoned team.

The black and white postcard-style photography of Rome, and the restrained pace of the courtship, mark this film as a product of the Fifties. Certainly styles in filmmaking (and in princesses) have changed since then, but it will

be a lot longer before this kind of appealingly performed romantic comedy loses its luster.

"Padre Nuestro"

Francisco Regueiro, 1987
90 mins., color
Dec. 14-18 & 20-23, Michigan, varying schedule (see Events).
Michigan Theater Foundation

Considering the long and tumultuous history they share, it isn't surprising that the Spanish have a grand tradition of creating some devilishly funny satires on the Roman Catholic Church. "Padre Nuestro," the latest entry in the tradition, is a witty and tragicomic tale of an elderly Cardinal (Fernando Rey) who returns to his native village at the end of his life, intending to clear up the lingering effects of his youthful indiscretions.

In the hands of director/co-screenwriter Francisco Regueiro, the Cardinal's pious efforts collide with the reality of the village—a place populated with a collection of colorful and down-to-earth characters not necessarily sympathetic with his plan for their salvation.

The principal objects of his efforts are his brother Abel, a staunch atheist; Maria, the village maid he seduced and abandoned thirty years earlier; and their daughter, now a glamorous prostitute who brazenly calls attention to her parentage by using the name "Cardinala." The cleric, a veteran of a long and highly successful career in the Vatican bureaucracy, is no stranger to the art of persuasion. He demonstrates a gift for inspired manipulation.

Compared to some of its predecessors, such as Luis Bunuel's "L'Age d'Or," "Padre Nuestro" lacks the calculated effort to outrage Vatican sensibilities. The venom of the past has mellowed to something more like vinegar. Perhaps modern Spain has seen a lessening of the open warfare that characterized the relationship between the secular arts and the church. "Padre Nuestro" is a testament that a lively conflict still exists, but in this case at least, humor wins.

"Holiday Inn"

Mark Sandrich, 1942
101 mins., b/w
Wed., Dec. 16, Michigan, 9:20 p.m.
Michigan Theater Foundation

Released during America's first bleak winter of World War II, this charming and sentimental musical has become a Yuletide standard. The fact that it features the debut of Irving Berlin's "White Christmas" is enough to justify such enduring popularity, but that is only part of the film's attraction.

From first shot to last, "Holiday Inn" is positively swimming in the urbane, offhand charm characteristic of its two stars, Bing Crosby and Fred Astaire. They play a pair of slick nightclub entertainers who separate when Crosby decides to forgo his career for a more simple life in New England. When farming proves too arduous, he turns the farm into "Holiday Inn," a sort of homey club open only on holidays. The blatantly preposterous plot merely serves as a launching pad for several very engaging Irving Berlin numbers. Between songs, genteel conflict develops as the career-oriented Astaire tries to steal Bing's beautiful and talented girlfriend for his nightclub act.

"Holiday Inn" is a little corny, definitely old fashioned, and very predictable. But so are Christmas trees, fireplaces, carols, and even Santa himself. If you are looking for a sure fire injection of the holiday spirit, this film will do it. With Marjorie Reynolds and Walter Abel.

"Nutcracker, the Motion Picture"

Carroll Ballard, 1986
84 mins., color
Sun., Dec. 20, Michigan, 4 p.m.
Michigan Theater Foundation

This is a new version of the ballet classic, which uses the old E. T. A. Hoffmann fairy tale as its basis but trades in the familiar candy and snowflakes for a fresh and challenging visualization from Maurice Sendak and Carroll Ballard.

Sendak, the famous children's book author



Love in a Budapest luggage shop, Ernst Lubitsch style: bumbling manager Jimmy Stewart and his perky sales clerk Margaret Sullivan try to discover each other in "The Shop Around the Corner," Thurs., Dec. 3.



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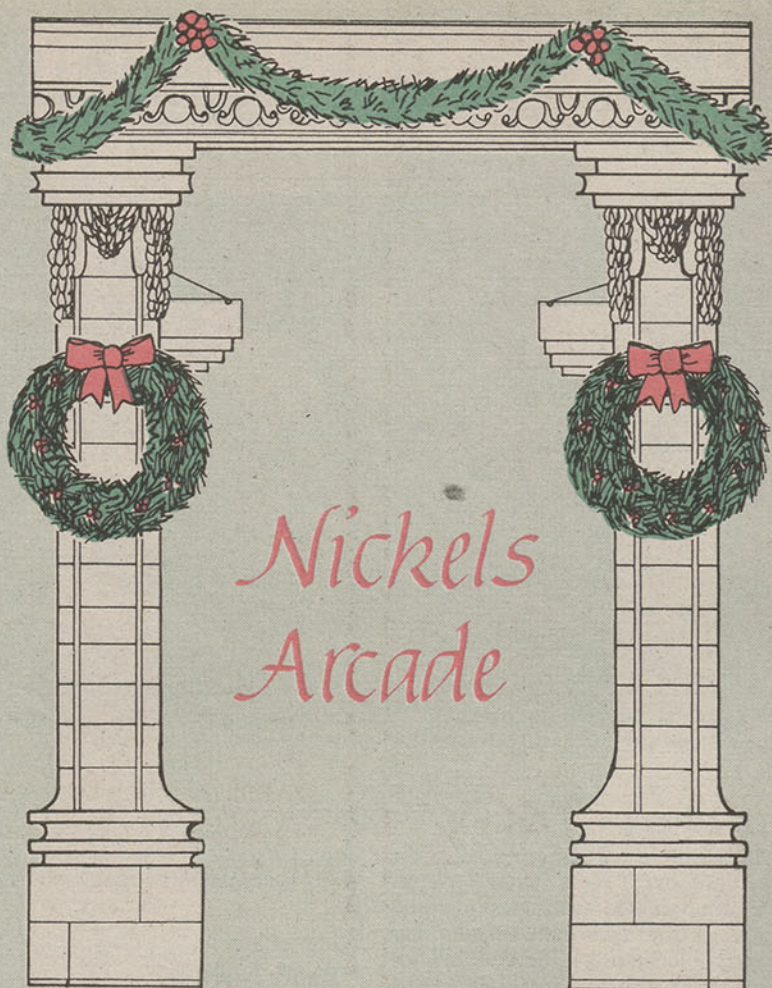


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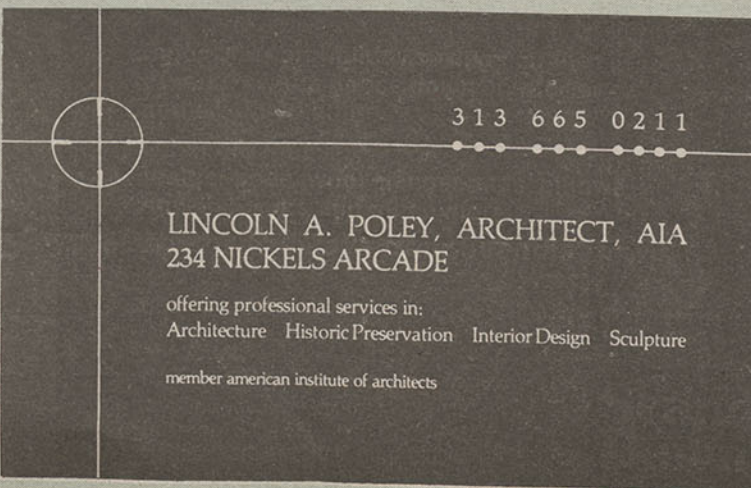
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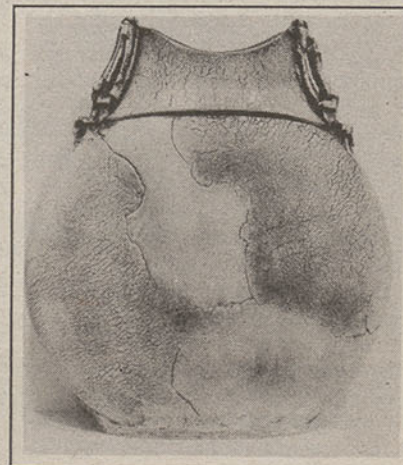
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and illustrator, provided the creative main-spring for this film with his wild and wooly costumes and scenery for a "Nutcracker" mounted by the Pacific Northwest Ballet of Seattle. That production, choreographed by Kent Stowell, was first performed in 1983 to glowing reviews.

Eager to avoid the sort of static visualization that typifies most filmed versions of theatrical dancing, the film's producers chose Carroll Ballard, a director whose credits include the stunningly beautiful "Black Stallion." In this film he establishes a fluid, almost weightless camera that seems to move in unison with the performers. The effect is to enhance the dream-like quality that Sendak's design creates.

Despite the fact that all the filming was done in two weeks, this is far more than a documented stage performance. If you have never seen the traditional version of this classic ballet, you may want to see that first. But if you are a veteran of multiple exposures to the original, this innovative new version is a revelation.

"The Fringe Dwellers"

Bruce Beresford, 1987

98 mins., color

Tues., Dec. 29, Michigan, 9:20 p.m.

Michigan Theater Foundation

The title of this film reflects a continuing theme of director Bruce Beresford ("Breaker Morant," "Tender Mercies," "Crimes of the Heart"): the ceaseless struggle for dignity of those who exist on the edge of mainstream society. In "The Fringe Dwellers," Beresford returns to his native Australia to focus on one of the most ignored and ill-understood native peoples on the planet, the Australian aborigines.

Beresford wrote his own screen adaptation of Nene Gare's early-Sixties novel about the Comeaway family, shantytown dwellers in the Queensland outback whose day-to-day life is not easy. They face problems similar to those of Native Americans: unemployment and alcoholism are endemic, and the only road to security seems to lead straight away from their native culture toward the white-dominated urban scene.

It took casting director Alison Barret two years of searching native theater groups and dance companies to find the nonprofessional cast. The actors are strikingly effective. They vitalize their characters with a freshness and authenticity that elevates this film far beyond a documentary or another didactic lesson about the plight of native peoples. Kristina Nehm is particularly effective as Trilby Comeaway, the family's youngest daughter, whose restless desire to emigrate to the city is threatened when she becomes pregnant.

"The Fringe Dwellers" has been criticized by Aboriginal activists because it makes no mention of the issues and controversies that comprise their current political struggles. It is true that a film made by the Aborigines themselves would no doubt take a different approach. But this does not alter Beresford's dramatic success at creating a beautiful and affecting movie about a group of people we seldom even think about, much less understand.

Also Recommended:

"Day for Night" (Francois Truffaut, 1973). Tues., Dec. 1, Lorch, 7 & 9:15 p.m.

"The Maltese Falcon" (John Huston, 1941). Fri., Dec. 4, MLB 4; 9:30 p.m.

"Breaker Morant" (Bruce Beresford, 1979). Sat., Dec. 5, Nat. Sci., 7:30 p.m.

"The Third Man" (Carol Reed, 1949). Sun., Dec. 6, Nat. Sci., 7 & 8:45 p.m.

"The Thin Man" (W.S. Van Dyke, 1934). Sat., Dec. 12, MLB 4; 7:30 p.m.

"The Misfits" (John Huston, 1961). Thurs., Dec. 17, Michigan, 9:20 p.m.

"84 Charing Cross Road" (David Jones, 1987). Mon., Dec. 28, Michigan, 9:20 p.m.



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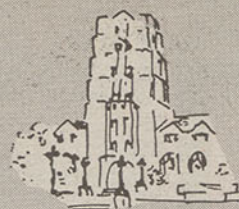
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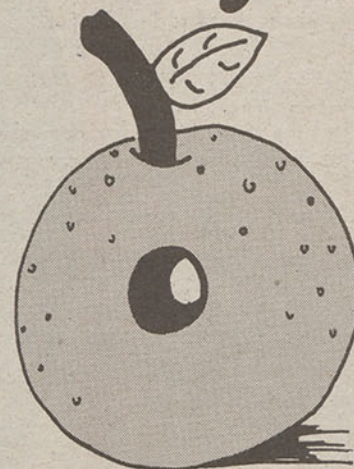
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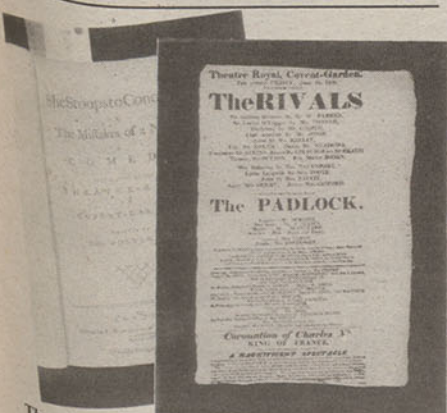
GALLERIES & EXHIBITS

By JOHN HINCHEY

ANN ARBOR ART ASSOCIATION. Holiday Gifts 1987. November 24-December 28. Arts and crafts by more than 300 regional artists, including ceramics, clothing, glass, jewelry, paintings, prints, and ornaments. The emphasis is on items appropriate for holiday gifts. Hours: Mon.-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m. 117 W. Liberty. 994-8004.

ANN ARBOR HANDS-ON MUSEUM. New areas in the renovated top floor include a 3rd-floor mezzanine housing a darkened gallery for light and optics exhibits, and in the former attic space a puzzle room, a computer room, a games room, and an open gallery space featuring examples of how simple machines and other things work. Note: The museum is looking for volunteers to perform entertaining 15-minute weekday and weekend demonstrations. Hours: Tues.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m. Admission: children, \$1.50; adults, \$2.50; students & seniors, \$1.50; families, \$6; annual family memberships: \$30. 219 E. Huron (entrance on N. Fifth Ave.). 995-5439.

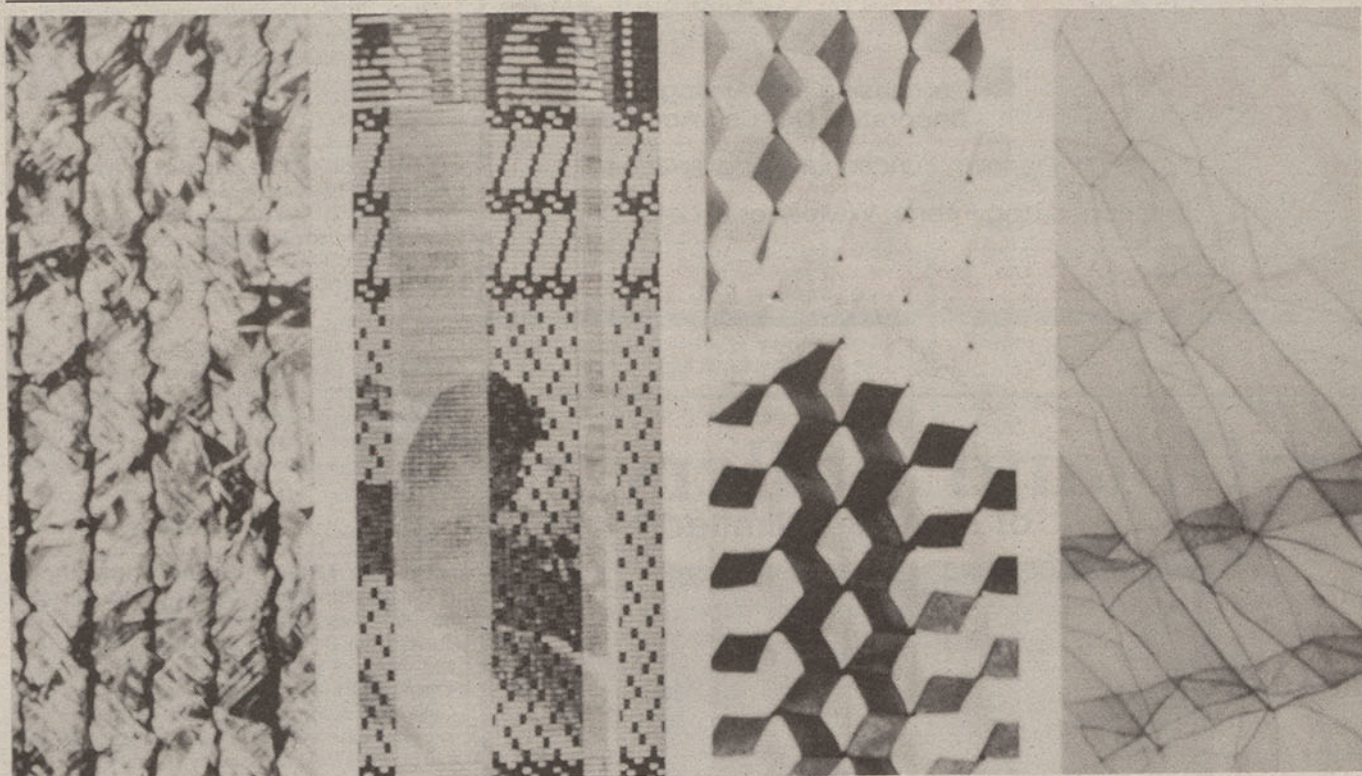
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The title page of the rare first edition of Oliver Goldsmith's "She Stoops to Conquer" (left) and an original handbill from London's Theatre Royale are two items in a collection of English Restoration and 18th-century theater memorabilia at the Hatcher Library Rare Book Room, through Dec. 5.

ART DECO DESIGN STUDIO. Jazz Age Collections, 1925-1950. December. This month's highlights include a selection of bronze figurines with ivory and ceramic faces (France, 1926-1935), a 1930 walnut dining table with ormolu mounts, a set of Charles Eames molded chairs, two beveled drawing-room chairs (London, 1934), a walnut desk by Gilbert Rohde, chrome and glass furniture and jewelry, and more. Hours: Tues.-Sat. noon-6 p.m. 116 W. Washington. 663-DECO.

ARTFUL EXCHANGE GALLERY. New Acquisitions. All month. Includes an exquisite glass piece by Dale Chihuly and signed art glass by other artists, a large framed Wilt watercolor from the Antigua series, large mahogany and smaller bronze sculptures by Olsen and DeLauro, and handmade paper by Cassara and Baird. Also, original lithographs by Agam, Erte, LeBrun, and Tobiasse; etchings by Daubigny, Whistler, Legros, Corot, and Callot; and African trade beads, miniature hand-



Fine Arts by Four, an exhibit of wall hangings by four major fiber artists, is at the Alice Simsar Gallery through December 24. The representative works shown above are by (from left) Neda Alhilali, Gerhard Knodel, Sherri Smith, and Connie Utterback.

Painted ivories from India, and ethnic jewelry. Hours: Wed.-Sat. 10 a.m.-5 p.m. 418 Detroit St. 761-2287.

BENTLEY HISTORICAL LIBRARY (U-M). Michigan Days. Through April 30. Photographs, posters, diaries, and letters documenting 150 years of student life in Ann Arbor. Includes photos of students on horseback, bicycles, roller skates, and in roadsters; students with inkwells and calculators; and students studying anatomy, art, homeopathic medicine, and each other. Also, some class hats and other artifacts. Hours: Mon.-Fri. 8:30 a.m.-5 p.m.; Sat. 9 a.m.-noon. 1150 Beal Ave., North Campus. 764-3482.

BERKSHIRE GALLERY OF ART. Landforms and Cliche Verre. December 10-31. Aerial photographs of landforms by U-M art professor Ken Baird and photographs developed from handmade negatives by U-M art professor Joanne Leonard. Also, photographs by Baird and Leonard's students. This gallery is organized by the U-M School of Art. Hours: Mon.-Fri. 9 a.m.-10 p.m.; Sat.-Sun. 10 a.m.-10 p.m. Berkshire Hilton, 610 Hilton Blvd. (off S. State just south of Briarwood). 764-0397.

BROWNSTONE GALLERY. Gallery Works. All month. Includes pottery, fiber art, watercolors, acrylics, wood sculpture, wearable art, jewelry, and handmade paper by artists from around the U.S., with an emphasis on artists from northern Michigan. Hours: Mon.-Thurs. 10 a.m.-6 p.m.; Fri. 10 a.m.-8 p.m.; Sat. 10 a.m.-5 p.m. 122 S. Main. 930-1830.

THE CLAY GALLERY: A COLLECTIVE. Gifts by Ann Arbor Artists. All month. A wide variety of ceramic pieces suitable for gifts by Ann Arbor artists. Hours: Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9:30 a.m.-5 p.m. 8 Nickels Arcade. 662-7927.

WILLIAM L. CLEMENTS LIBRARY. Liberty's Legacy: Our Celebration of the Northwest Ordinance and the Constitution. Through December 31. Exhibit of documents illustrating the development of the attitudes and ideas that led to the adoption of the Northwest Ordinance of 1787 and the U.S. Constitution. Highlights include a pamphlet

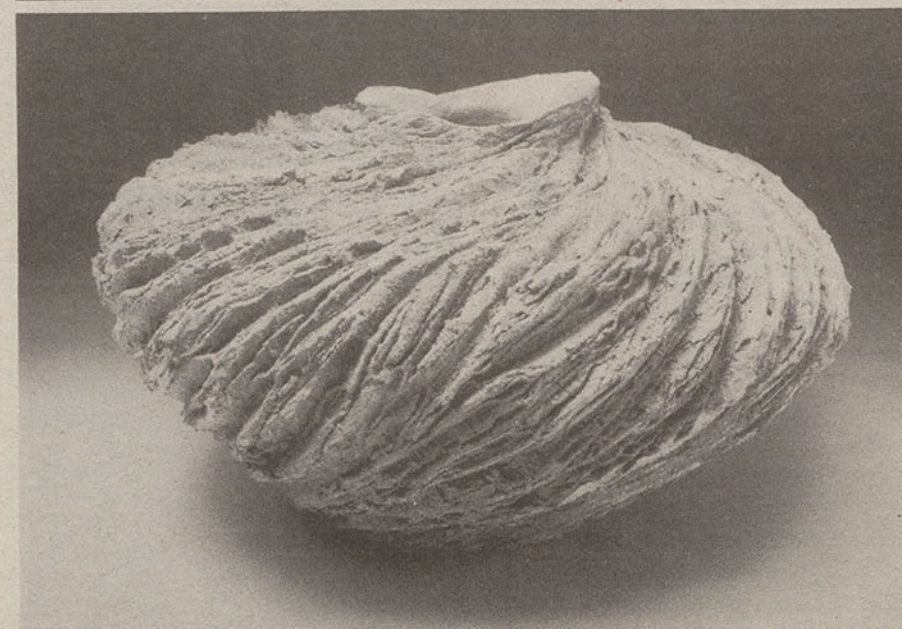
written by Benjamin Franklin in 1770 urging the British Crown to keep the territory captured in the French and Indian War, a rare first printing of the Articles of Confederation and Perpetual Union (1777), a first printing of The Definitive Treaty between Great Britain and the United States (1783), three printings of the Northwest Ordinance of 1787, copies of the constitutions of the original thirteen states, colorful maps illustrating the new land system set out in the Ordinance of 1785, and more. Co-sponsored by the alumni associations of the nine Big 10 universities located in the Old Northwest Territory, this traveling exhibit includes lots of material from the Clements Library collection. Hours: Mon.-Fri. 10:30 a.m.-noon & 1-5 p.m.; Sat. 10 a.m.-noon & 1-4 p.m. S. University at Tappan. 764-2347.

Sun. 1-4 p.m. Domino's World Headquarters Bldg., 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 995-4500, ext. 3616.

ESKIMO ART. 1987 Cape Dorset Print Collection. All month. Stonecuts, stencils, and lithographs by Eskimo artists from Cape Dorset. Also, selected Eskimo carvings from throughout the Canadian Eastern Arctic. The 1988 Cape Dorset calendars are available. Hours: Tues., Wed., & Fri. 10 a.m.-2 p.m.; appointments easily arranged. Prairie House, Domino's Farms, 24 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 665-9663, 769-8424.

EYEMEDIAE. Closed until February. Hours: Mon. & Tues. 7-10 p.m.; Sat. 10 a.m.-4 p.m.; and by appointment. 214 N. Fourth Ave. 662-2470.

FORD GALLERY (EMU). Richard Hunt. November 30-December 22. Sculpture, prints, and



This stoneflower vase by ceramic artist Anne Goldman is part of the New Artists exhibit at 16 Hands, through December.

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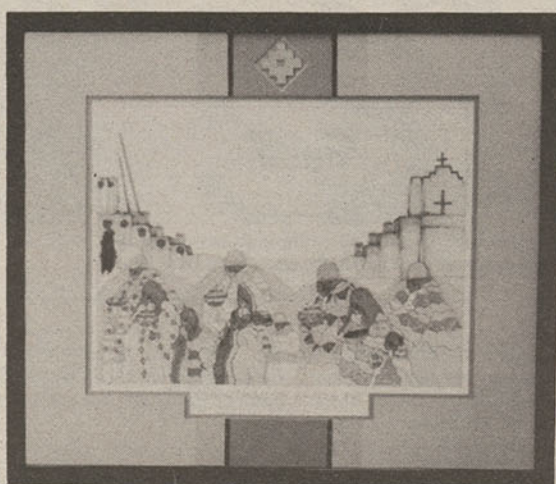
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drawings by this internationally exhibited Chicago artist best known for his bronze and welded steel abstract sculpture. "One of the central themes of my work is the reconciliation of the organic and the industrial," says Hunt. "I see my work as forming a kind of bridge between what we experience in nature and what we experience in the urban, industrial, technology-driven society we live in." Hours: Mon.-Fri. 9 a.m.-5 p.m.; Sat. 10 a.m.-2 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

FORMAT FRAMING AND GALLERY. Holiday Gift Show. Through December 12. Includes glassware, pottery, baskets, handmade paper, paintings, and limited edition prints. Hours: Mon.-Sat. 10 a.m.-5:30 p.m. (till 8 p.m. Thurs.). 1123 Broadway. 996-9446.

GALERIE JACQUES. Bernard Leijts. Through December 15. Recent acrylic paintings by this Belgian artist who now lives in Paris. Leijts is known for his colorful expressionist images of people, usually with a distinct satiric flavor. 616 Wesley. 665-9889.

HATCHER LIBRARY RARE BOOK ROOM (U-M). English Drama: Restoration and 18th Century. Through December 5. A survey of English drama from Dryden to Sheridan, including first and/or early editions of plays by Wycherley, Etherege, Otway, Congreve, Farquhar, Gay, and Goldsmith. Also, theatrical portraits, Hogarth illustrations, essays by Addison and Steele, and original playbills from the Sanders Theater Collection. The Christmas Story Seen through the Evolution of the English Bible. December 7-January 9. Papyri, manuscripts, and early printed Bibles documenting the transmission of the text from the earliest extant manuscripts through the King James Bible of 1611. Includes several papyrus leaves from the earliest known manuscript (c. 200 A.D.) of the Epistles of St. Paul. Bibles are opened to the Nativity narrative in the Gospel of Luke where possible. Hours: Mon.-Fri. 10 a.m.-noon & 1-5 p.m.; Sat. 10 a.m.-noon. Room 711, Harlan Hatcher Graduate Library. 764-9377.

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Portals to Eternity. Through January 15. Grave stelae, dating from the 1st century B.C. through the 4th century A.D., excavated by U-M archaeologists since 1935 from the Necropolis of Tereuthis in Egypt. Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat. & Sun. 1-4 p.m. 434 S. State. 764-9304.

KERRYTOWN CONCERT HOUSE. Margot Kaufmann. Through January 2. Colored line drawings using a variety of pastel and oil sticks on velour paper by this local artist. Opening reception (with chamber music): December 6, 2-5 p.m. Hours: Mon.-Fri. 2-5 p.m., and by appointment. 415 N. Fourth Ave. 769-2999.

CHRISTOPHER LAUCKNER. All month. Charcoal, clay, and painted nudes by this local artist, including several paintings from Lauckner's new "Venus" series. Also, "Ann Arbor Photographs," Lauckner's series of sixteen photographs exploring assorted Ann Arbor scenes, is now on display at Regency Savings Bank, 337 E. Liberty. You can view this exhibit up close during regular banking hours, or from the sidewalk while on an evening stroll downtown. Hours: Sat. noon-5 p.m.; and by appointment. 425 Second Street. 995-3952.

LOTUS GALLERY. Ojibway Alabaster Sculpture. December. Also, antique Japanese, Chinese, and Korean furniture, along with some contemporary Chinese pieces, and antique oriental art in various media. Hours: Tues.-Sat. 11 a.m.-6 p.m.; and by appointment. 119 E. Liberty. 665-6322.

MARCEL MARCEAU WORLD CENTER FOR MIME. All month. A collection of selected lithographs by this world famous mime artist. Hours: Mon.-Fri. 9 a.m.-5 p.m. Domino's Farms south entrance (phase II), 30 Frank Lloyd Wright

Drive (off Earhart north of Plymouth Rd.). 995-4439.

MATTHAEI BOTANICAL GARDENS (U-M). Hours: daily 10 a.m.-4:30 p.m. 1800 N. Dixboro Rd. 763-7060.

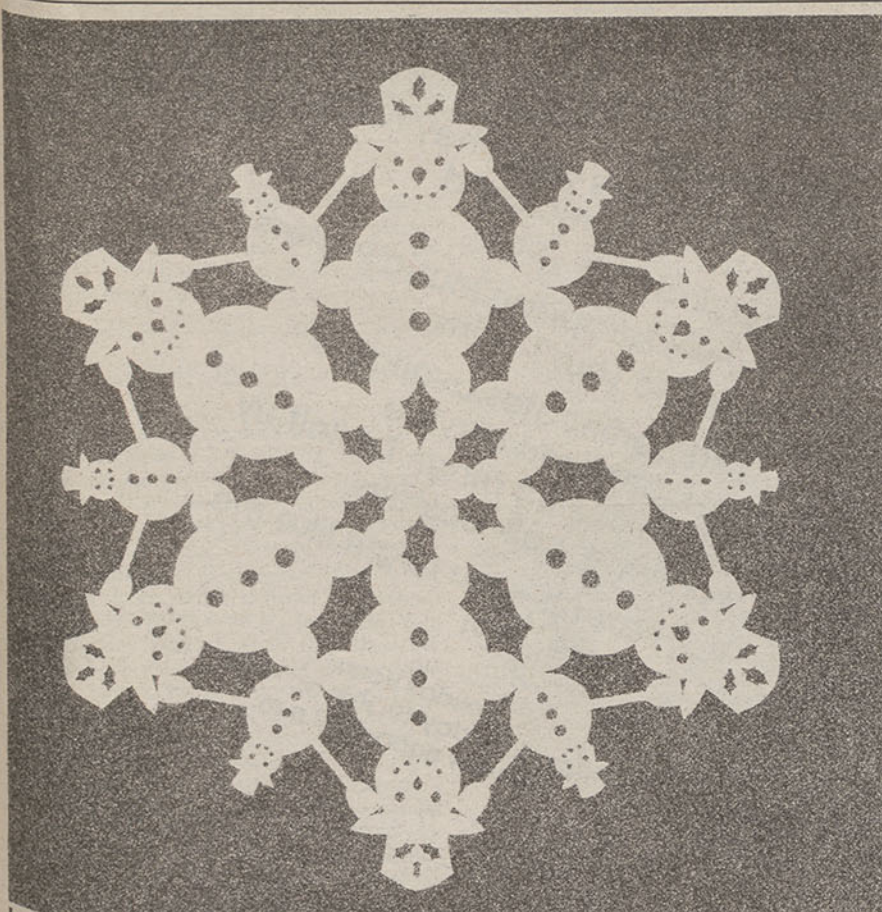
MAYA PLACE. Gallery Works. All month. A wide variety of Meso-American and Native American arts, including kachina dolls, pottery, and jewelry. Hours: Mon.-Sat. 10 a.m.-6 p.m. 219 N. Main. 761-1155.

MUSEUM OF ART (U-M). Set/Suit/Suite: Serial Imagery from Aldreger to Warhol. Through December 3. Selection of works that use serial images to explore ideas of narration, classification, and sequence, from traditional Renaissance works to Warhol's famous "Campbell's Soup Cans." Louis Marinaro. December 4-January 24. Bronze and cement representational sculpture by this U-M art professor. Shoowa Textiles. December 18-February 7. Exhibit of 102 textile objects, in a range of styles and patterns, handmade by women of the Shoowa people, a subgroup of the Kuba in Zaïre. Much admired by Henri Matisse and other modern artists, Shoowa textiles are known for their bold geometric patterns. Also, "Art Breaks," free docent-guided tours, are offered every Tuesday and Thursday, 12:10-12:30 p.m. Hours: Tues.-Fri. 10 a.m.-4 p.m.; Sat. & Sun. 1-5 p.m. S. State at S. University. 763-1231.



"Build Grow," a cast bronze sculpture by internationally exhibited Chicago artist Richard Hunt. His sculptures, prints, and drawings are at the Ford Gallery, Nov. 30-Dec. 22.

NATURAL SCIENCE MUSEUMS (U-M). Birds of a Feather. Through December. Twenty-two detailed, lifelike carvings of a variety of game and songbirds, some life-size and some in miniature, crafted by members of the Waterfowl Preservation and Decoy Club of Michigan. Includes a life-sized Canada goose carved over a three-year period by



Intricately designed snowflakes cut from paper by U-M Health Services physician Thomas Clark are on display in the Taubman Center first-floor lobby all month.

club director Hans Bolte, a winner of hundreds of national and international competitions. The museum also houses the largest exhibit of prehistoric life and dinosaurs in Michigan, along with displays of wildlife, Native American cultures, rocks and minerals, and astronomy. For information about the shows in the Planetarium Theater, see 5 Saturday Events listing. *Hours: Mon.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m. Geddes Ave. at N. University. 764-0478.*

NORTH CAMPUS COMMONS. Through December 18. Juried exhibit of drawings and paintings by members of this local group, which includes both beginning artists and artists with regional and national reputations. *Hours: Mon.-Fri. 8 a.m.-5 p.m. Bonisteel at Murfin, North Campus. 764-7544.*

ONE-ONE-EIGHT GALLERY. From Within One's Own: An Installation of Light, Sound, and Form. Through December 19. A geometric structure of reflective film panels and plexiglass tubing shot with light, created by Canadian artist Denis Bolohan, currently a sound technician at the University of Waterloo. Unlike traditional sculpture, an installation is adapted to the specific site in which it is displayed. Also, the viewer is enveloped within the installation's interior space and interacts with it while passing through. Bolohan's installations react to the viewer's presence through photo sensors, situated at various locations, which activate different mixes or portions of a computerized musical score. *Hours: Mon.-Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-2 p.m. 118 N. Fourth Ave., between Huron and Ann. 662-3382.*

111-ART. Gallery Artists. All month. *Hours: Mon.-Sat. 7-10 p.m. 111 Third St. (between Huron and Washington). 996-4936.*

ORION GALLERIES. All month. Located in the lower level beneath the Lotus Gallery, this gallery features antique oil paintings, ancient Greek and Roman coins, and fine mineral specimens and fossils. *Hours: Tues.-Sat. 11 a.m.-6 p.m.; and by appointment. 119 E. Liberty (lower level). 665-6322.*

DOUG PRICE PHOTOGRAPHS. Edward S. Curtis. All month. A new collection of photo-

graphs of American Indians by this pioneering 19th-century photographer. *Hours: Mon.-Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-5 p.m. West Side Book Shop, 113 W. Liberty. 995-1891.*

RACKHAM GALLERIES. B.F.A. Exhibition. November 30-December 8. Works in various media by U-M art school seniors David Carrigan, Paul Clipson, Stephen Herzog, Robin Sheff, and Kathi Talley. Opening reception: December 4, 8-10 p.m. *Hours: Mon.-Fri. 9 a.m.-9 p.m.; Sat. 9 a.m.-3 p.m. Rackham Bldg., 915 E. Washington. 764-6163.*



"Blockford Family Reunion, 1986," an oil painting by Judy Jashinsky, is one of many new works created for the Family & Friends exhibit at Clare Spitler Works of Art, Dec. 6-Jan. 31.

REEHILL GALLERY. Icons and Abstractions. Through December. Acrylics on wood by gallery curator Brother William, a spiritual counselor at St. Aidan's. The paintings are mostly images in the iconographic tradition of the Eastern and Russian Orthodox churches, along with some derived from Western Christian models. A few of his modern abstract paintings are also on display. Also, items illustrating the history of icons and early Christian art. Visitors can also view 14 of Brother William's iconographic paintings that are part of the permanent interior decor of St. Aidan's. *Hours: Mon.-Fri. 8:30-11 a.m.; Sun. 8:30 a.m.-noon. St. Aidan's/Northside Churches, 1679 Broadway. 665-6359.*

SELO/SHEVEL GALLERY. Holiday Gift Show. December. A wide range of arts and crafts made and collected with holiday gift giving in mind. Includes handblown glass Christmas ornaments, paperweights, perfume bottles, vases, and goblets; handcrafted jewelry from all over the U.S., including pins, pendants, rings, earrings, bracelets, and necklaces; silk, wool, and cotton scarves; wood boxes in a variety of woods; and handcrafted clothing and ceramics. Also, antique and contemporary folk art from Indonesia, India, Japan, and Africa. *Hours: Mon.-Wed. & Sat. 10 a.m.-6 p.m.; Thurs.-Fri. 10 a.m.-9 p.m.; Sun. noon-5 p.m. 329 S. Main. 761-6263.*

ALICE SIMSAR GALLERY. Fine Arts by Four. Through December 24. Wall hangings by four major contemporary fiber artists, including Neda Alhilali of Scripps College (Claremont, California), Gerhardt Knodel of the Cranbrook Institute of Art, Sherri Smith of the U-M art faculty, and Connie Utterbach of California. *Hours: Tues.-Sat. 10 a.m.-5:30 p.m. 301 N. Main. 665-4883.*

16 HANDS GALLERY OF CONTEMPORARY CRAFTS. New Artists. December. Includes hand-forged steel and brass candlesticks by blacksmith Jack Brubaker; high-fired ceramic vessels by Anne Goldman with deeply carved surfaces inspired by natural textures; whimsical jester dolls with hand-painted porcelain heads, hands, and masks by Georgia Landau; a limited-edition calendar featuring Terry Speer's light-hearted, sometimes cynical drawings; colorful checkerboard and confetti porcelain bowls by Carolyn Brice; a wide variety of wood turnings in native and exotic woods by Dick Gerard, Larry Peterson, and David Fry; origami earrings and pins, including some made of antique Japanese kimono fabrics, from Eargami; and handwoven men's sweaters with knit trim from Mendocino Woolens. *Hours: Mon.-Sat. 10 a.m.-8 p.m.; Sun. 1-5 p.m. 119 W. Washington. 761-1110.*

SLUSSER GALLERY (U-M). B.F.A. Exhibition. December 11-21. Photographs by Christine Warren, graphic designs by Julie Swift and Kirstin Copeland, and industrial design drawings and models by Lars Fischer and Andres Salas. Opening reception: December 19, 7-9 p.m. *Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. & Sun. 1-4 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764-0397.*

CLARE SPITLER WORKS OF ART. Family & Friends. December 6-January 31. New works specially created for the gallery's annual theme show. The artists were told the name of the show and left free to interpret it however they chose. Features works by more than 25 regular gallery artists, as well as by five newcomers, including Ann Arbor artists Susannah Keith, R. Farrington Sharp, and Nancy Smith (a recent arrival to town from Chicago); Ohio painters Harry Melroy and Michael Sheets; and U-M art school graduate Michael Eastman, currently living in New York City and showing his paintings in Soho and East Village galleries. Opening reception: December 6, 3-6 p.m. *Hours: Tues. 2-6 p.m.; and by appointment. 2007 Pauline Ct. 662-8914.*

U-M HOSPITALS. Snowflakes. All month. In the Taubman Center 1st floor lobby, intricately designed snowflakes cut from paper by U-M Health Services physician Thomas Clark. **Floral Radiographs.** All month. In the main hospital 1st floor lobby, X-rays of flowers by retired U-M dentistry professor Albert Richards, whose work was featured in the October issue of *Smithsonian* magazine. **Aquatints.** All month. In the main hospital 2nd floor west corridor, realistic scenes by local painter Jean Low. **M.F.A. Degree Exhibition.** Through December 10. In the main hospital 2nd floor upper lobby, works by U-M medical illustration graduate students. *Hours: Daily 8 a.m.-8 p.m. 936-ARTS.*

UPLAND GALLERY. Christmas in Santa Fe. All month. Fine art posters by R. C. Gorman, Amado Maurillo Pena, Carol Grigg, Diego Rivera, and others. *Hours: Mon.-Sat. 10 a.m.-6 p.m.; and by appointment. North Campus Plaza, 1753 Plymouth Rd. 663-0114.*

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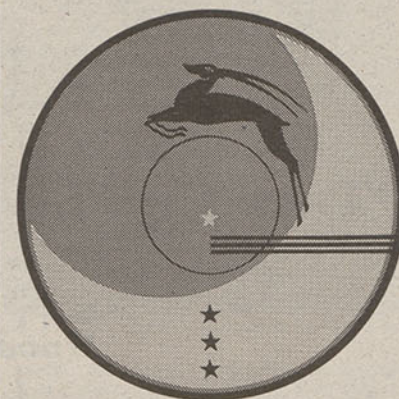
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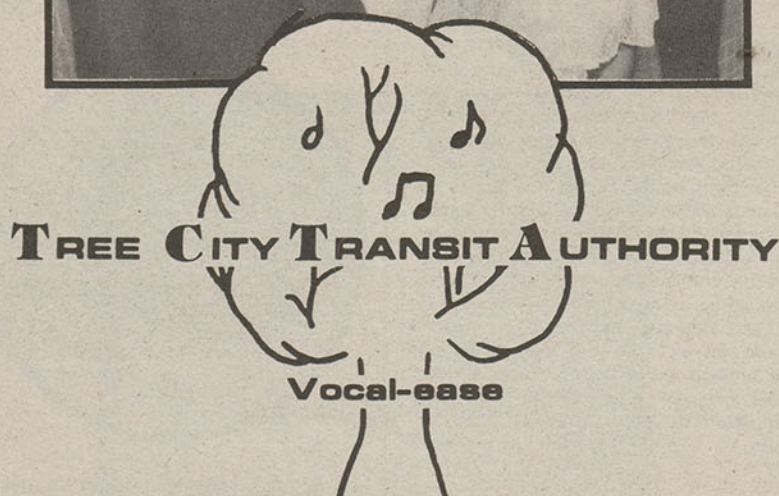
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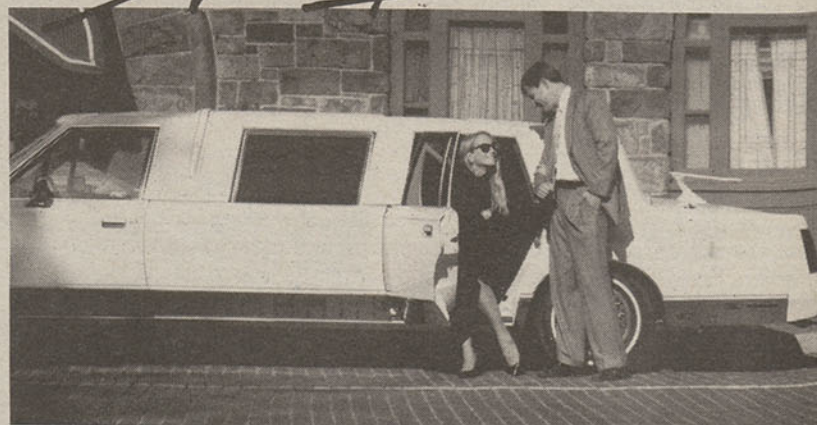
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MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the VA Hospital. Jazz jam sessions on Thursdays, dance bands on the weekends and Mondays, and DJs on Wednesdays. Large dance floor. Cover (Fri.-Sun. only). Music plays until 2 a.m. **EVERY MON.: II-V-I Orchestra.** Dancing to late-30s swing and 40s R&B with this veteran local big band led by former Urbations sax player David Swain, with various guest vocalists. **EVERY WED.: Soul Night.** With DJs Cool Moe Dee, C. E. Fresh, Dana Dane, and Easy Ike from New York City. **DEC. 3: Jazz & Jam Session.** Two sets by the host band followed by a jam session. This week's host band: **Class Action**, a 6-piece ensemble led by Cynthia Dewberry, a popular local vocalist who sings in a voice at once ethereal and earthy. **DEC. 4-5: The Daytonas.** New 10-piece big band with a five-piece horn section led by former Urbations sax player David Swain, with vocalists Kathy Butler of Velvets fame and Dan Mulholland, the charismatic former leader of the Watusies. **DEC. 10: Jazz & Jam Session.** See above. This week's host band: **Paul Vornhagen & Friends**, featuring woodwinds player Vornhagen, keyboardist Stefan Kukurugya, and Paul Sihon, who plays guitar, synthesizer, tabla, chimes, and tambura. These musicians have collaborated on two LPs of New Age acoustic and electronic music on Ann Arbor's Inner Light label, Vornhagen and Sihon on "Whispers in the Wind" and Vornhagen and Kukurugya on "Enlightened Sector." **DEC. 11-12: Glass.** Popular 7-piece party and show band from Detroit featuring five alternating lead vocalists plays everything from early Elvis and 60s pop to Motown, contemporary funk, and Bruce Springsteen. Members also lead the audience in such dances as "the Bird," "the Word Is Up," and "the Walk." **DEC. 17: Jazz & Jam Session.** See above. This week's host: **Suzanne Lane** and the **Larry Manderville Trio**, winners of this year's WEMU Jazz Competition. Jazz vocalist Lane, who also plays guitar, is backed by a trio led by popular local pianist Manderville and featuring acoustic bassist Bruce Dondero and drummer Carl Dieterich. **DEC. 18-19: Glass.** See above. **DEC. 24-25: Closed.** **DEC. 26: George Bedard and the Bonnevilles.** Popular honky-tonk & rockabilly band fronted by Tracy Lee & the Leonards guitar whiz Bedard, who is also an extremely underrated songwriter. Also, a number of instrumentals, from rearrangements of old fiddle tunes to the theme from "The Good, the Bad, and the Ugly." **DEC. 31: Daytonas.** See above.



Jazz vocalist/guitarist Suzanne Lane and her trio host the Apartment Lounge's weekly "Jazz & Jam Session," Thurs., Dec. 17. The group, which includes pianist Larry Manderville, bassist Bruce Dondero, and drummer Carl Dieterich, won top honors at this year's WEMU Jazz Competition.

THE ARK, 637 1/2 S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually \$7), no dancing. Discounts



Fiddler Michael Doucet (center) leads Beausoleil in its Ann Arbor Debut at The Ark, Wed., Dec. 2. One of the most influential bands in the revival of interest in Cajun music, the Louisiana band also plays Creole, medieval French music, New Orleans jazz, and other varieties of traditional music.

(usually \$1) on cover for members (\$15/year; families: \$25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **DEC. 2: Beausoleil.** Led by fiddler Michael Doucet, Beausoleil is one of the most influential bands in the revival of interest in Cajun music of French Louisiana. Their repertoire includes everything from Cajun, Creole, and medieval French music to New Orleans jazz, island rhythms, and Southern boogie. **DEC. 3: Joel Mabus.** Virtuoso guitar, banjo, fiddle, and mandolin by one of the best young musicians around. **DEC. 4: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969 when they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. Their shows blend top-notch musicianship with funny between-song dialogues. **DEC. 5: An Evening with Percy and Eran Danforth.** See Events. **DEC. 6: Day Drop-In Shelter Benefit.** See Events. **DEC. 8: Jasmine.** This show has been cancelled. **DEC. 9: Open Mike Night.** All acoustic performers invited. The first twelve acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Mike Night performers are offered their own evenings at The Ark. Hosted by Matt Watroba of WDET's "Folks Like Us." \$1; members & performers, free. **DEC. 10: Chris and Bill Barton Christmas Concert.** See Events. **DEC. 11-13: 17th Annual Ark Ceilidh.** See Events. **DEC. 15: Sally Potter.** Versatile, high-energy performer with a repertoire that includes old-time banjo tunes, a cappella ballads, contemporary folk songs, and originals. **DEC. 17: Heather Bishop.** Ann Arbor debut of this feminist singer-songwriter who was the hit of this summer's Michigan Womyn's Music Festival. "Heather Bishop has a voice as big as Manitoba, and her lyrics and music have the heart to match her voice," praises feminist humorist Kate Clinton. **DEC. 18: RFD Boys.** See above. Tonight's Christmas show features "Rudolph the Red Nose Reindeer," "Adeste Fidelis," "Silent Night," "Grandma Got Run over by a Reindeer," and other great bluegrass standards. **DEC. 19: Footloose Hanukkah/Christmas Concert.** See Events. **DEC. 20: Song Sisters Christmas/Hanukkah Children's Concert.** See Events. 5 & 7 p.m. **DEC. 31: John Roberts and Tony Barrand.** See Events. 8:30 & 11 p.m.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Fri.-Sat. Cover (Fri.-Sat. only),

dancing. **EVERY THURS.: Open Mike Night.** All performers invited. **DEC. 4: Honeyboy.** Old-style R&B band from Detroit. **DEC. 5: Steve Gornall and the Blue Collar Blues Band.** Blues quintet from Detroit. **DEC. 11: The Hot Club.** One of Detroit's finest jazz ensembles, led by guitarist Robert Tye and drummer Skeeto. Plays everything from straight-ahead jazz to modern jazz and jazz-rock, along with many stylish originals. **DEC. 12: Juanita McCray and Her Motor City Beat.** Detroit blues band led by vocalist McCray. **DEC. 13: EMU Madrigal Singers.** See Events. 7:30 p.m. **DEC. 18: The Paybacks.** Upbeat jazz fusion dance band from Detroit. **DEC. 19: Eddie Shaw and the Wolf Gang.** See Events. Closed after tonight until January.

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club owned by prominent jazz bassist Ron Brooks. Live music every Sun.-Thurs. (8 p.m.-1 a.m.) and Fri.-Sat. (9 p.m.-1:30 a.m.). Cover (evenings only), no dancing. **EVERY FRI.-SAT. (5:30-7:30 p.m.): The Three Spot Trio.** This jazz ensemble of Washtenaw Community College students includes guitarist John Selenas, bassist Dan Andrews, and drummer Andy Wyman. **EVERY SUN.: The Three Spot Trio.** See above. **EVERY MON.-TUES.: Bill Heid Trio.** Pianist Heid plays a variety of bebop and Latin-flavored tunes and sings some spirited blues, with bassist Ron Brooks and drummer George Davidson. **EVERY WED.-THURS.: Ron Brooks Trio.** One of the state's finest jazz bassists, club owner Brooks is joined by the excellent Eddie Russ on piano and the area's wittiest drummer, George Davidson. **DEC. 4-5: Cynthia Dewberry.** This popular local

vocalist, who sings in a voice at once ethereal and earthy, is backed by the Ron Brooks Trio. **DEC. 11-12: Sharon Williams.** A modern bebop singer with tremendous dynamics, Williams is a regular vocalist at the Rhino in Detroit. She is backed by a trio featuring pianist Charles Boles, bassist Marian Hayden, and drummer Ron Johnson. **DEC. 18-19: Patty Richards.** This popular jazz vocalist is backed by a trio led by pianist Jeff Kressler. **DEC. 25: Closed.** **DEC. 26: Ron Brooks Trio.** See above. **DEC. 31: Cynthia Dewberry.** See above.

THE BLIND PIG, 208 S. First St. 996-8555.

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers at least four nights a week, with a DJ on most Sundays and Wednesdays. The music room is closed most Mondays. Cover, dancing. **EVERY FRI. (5:30-8 p.m.): Drivin' Sideways.** Country, rockabilly, and vintage rock 'n' roll band with a repertoire that ranges from George Jones to George Strait, along with originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson, pedal steel guitarist Mark O'Boyle of the Bonnevilles, bassist Chris Goerke, and two former Watusies, guitarist Chris Cassello and drummer Jackson Spires. **DEC. 1: Mojo Nixon and Skid Roper.** See Events. **DEC. 2: The Gay 90s.** DJ Scott Bradley spins top-40 dance hits. **DEC. 3: Frank Allison and the Odd Sox.** Irresistibly high-energy, 60s pop-based local rock 'n' roll band led by singer-songwriter Allison. A gritty-voiced, quick-tongued vocalist with a sharp, dry-witted sense of mischief, Allison also has a knack for writing songs that seem positively aboriginal, as if Buddy Holly had written them for the Replacements. The band's recently released sec-



Singer-songwriter Sam Lapides (foreground) leads his popular pop-edged folk-rock quartet, the Folkminers, into Rick's, Tues., Dec. 15. Other members include (from the left) bassist Tom Dunham, drummer Randy Sabo, and guitarist Marty Fletcher.



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and single features "The Rodent of Love" b/w
"Some Odd Girl." DEC. 4: **King David**. Popular
Detroit reggae band. DEC. 5: **Steve Nardella Rock**
'n' **Roll Trio**. Fiercely cathartic, blues-drenched
reworkings of rock 'n' roll and rockabilly classics
and obscure gems, along with some authentic Mud-
dy Waters and John Lee Hooker blues. Singer/
guitarist Nardella is backed by drummer Johnny
Morgan and new bassist John Fraga. This is music
that reminds you why rock 'n' roll was once con-
sidered dangerous. DEC. 6: **The Gay 90s**. See
above. DEC. 7: **Ann Arbor Citizens for Fair Rent**
Benefit. With Tracy Lee and the Leonards and **The**
Fugue. See Events. DEC. 8: **The Eels**. Debut of this
all-originals local psychedelic-funk quartet that
features lead vocalist Malcolm Z, guitarist Jungle
Scribner (aka The Fugue's Rob Schurgen), bassist
Shaun Honeyman, and drummer Biff Steak (aka
former Odd Sox drummer Terry Lamar). "Some-
times intense, sometimes ridiculous, sometimes
hard-core." With special guests Frank Allison and
Human Monkey Wrench. DEC. 9: **The Gay 90s**.
See above. DEC. 10: **The Andy Boller Band**. Of-
ficial debut of this new band led by former Urba-
tions keyboardist Andy Boller, with guitarist Sam
Clark of the Lunar Glee Club and the Map of the
World rhythm section, bassist Mark Hugger and
drummer Dan Dennison. Their repertoire includes
lots of Boller originals, including songs from his re-
cent "Chasing Dreams" cassette, and a tastily
eclectic mix of rock 'n' roll and R&B oldies from
Chuck Berry and Lee Dorsey to a pre-Talking
Heads version of Al Green's "Take Me to the
River." DEC. 11-12: **Domino**. Hugely popular
Detroit dance & party band consists of an all-white
rock quartet fronted by four black vocalists who
sing and dance in the traditional Motown style,
covering everything from rock 'n' roll and doowop
standards to Van Morrison's "Domino," along
with some originals. DEC. 13: **The Gay 90s**. See
above. DEC. 15: **Figures on a Beach**. See Events.
DEC. 16: **The Gay 90s**. See above. DEC. 17:
Juanita McCray and Her Motor City Beat. See
Aubree's. DEC. 18: **Iodine Raincoats**. See Rick's.
DEC. 19: **Scott Morgan Band**. Rare club ap-
pearance by this rock 'n' roll band led by singer-
songwriter Scott Morgan, a fixture of the local rock
scene since his days with the legendary Rationals in
the 60s. The band's latest release, "Sixteen with a
Bullet," got lots of Detroit-area airplay and some
acclaim from the national music press. The band in-
cludes former Stooges drummer Scott Ashten,
guitarist Doug Kornke, bassist John Rasmussen,
and backing vocalist Kathy Deschaine. DEC. 20:
The Gay 90s. See above. DEC. 22: To be an-
nounced. DEC. 23: **The Gay 90s**. See above. DEC.
24-25: Closed. DEC. 26: **Steve Nardella Rock 'n'**
Roll Trio. See above. DEC. 27: **The Gay 90s**. See
above. DEC. 29: **Jerry Mack & Friends**. Rock 'n'
roll jam session led by guitarist Mack, best known
as co-host of WCBN's "Nothin' But the Blues."
Guests include Brian and Tim Delaney. DEC. 30:
The Gay 90s. See above. DEC. 31: **Tracy Lee and**
the Leonards. Ann Arbor's most popular rock 'n'
roll band features the salty-sweet vocals of Tracy
Lee Komarmy flanked by guitarists/backup
vocalists Dick Siegel and George Bedard, and
backed by drummer Richard Dishman and bassist
Dan Bilich. They perform revelatory covers of 50s
& 60s pop standards and obscurities and a fast-
growing repertoire of visionary psycho-pop
originals. Their eagerly awaited debut LP is due out
soon, possibly before Christmas but probably not
until early January.

CITY LIMITS, 2900 Jackson Rd. 761-1451.

Lounge at the Holiday Inn West. **EVERY**
TUES.-THURS.: The Jazz Life Ensemble. Jazz
band led by saxophonist Louis Johnson featuring
some of Detroit's finest jazz musicians, including
drummer Pistol Allen, pianist Johnny Griffith,
trumpeter Cass Harris, and bassist Chuck Hall.
The group's repertoire ranges from classic stan-
dards to contemporary funk. **EVERY FRI.-SAT.:**
Top-40 dance bands to be announced.

DEL RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sun-
day, 5-9 p.m. DEC. 6: **Paul Vornhagen & Friends**.
Upbeat Latin jazz and swing-bop quintet featuring
Vornhagen on sax, flute, and vocals with Norm
Shobey on congas, Bruce Dondero on bass, Rick
Burgess on piano, and Karl Dieterich on drums.
DEC. 13: To be announced. DEC. 20: **Paul Vorn-**
hagen & Friends. See above. DEC. 27: To be an-
nounced.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing.
EVERY MON.-THURS. (8-10 p.m.): **Larry**
Manderville. Solo piano at once sweet and stinging.

EVERY FRI.-SAT.: **Rick Burgess Trio**. Jazz
ensemble featuring pianist Burgess, with bassist
Chuck Hall and drummer Karl Dieterich.

THE GOLLYWOBLER, 3750 Washtenaw Ave.
971-3434.

Lounge at the Holiday Inn East. Dancing, no
cover. **EVERY THURS.-SAT.:** Dance band to be
announced.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan
during Happy Hour (Mon.-Tues. & Thurs.-Fri.).
Dancing, no cover. **EVERY TUES.-SAT.:**
Chateau. Top-40 dance band.

HALFWAY INN, Church Street entrance to East
Quad. 764-8558.

Informal student-dominated cafe open all week.
Weekends usually feature live music. DEC. 2 & 16:
Open Mike Night. Hosted by the East Quad Music
Co-op. 8 p.m. DEC. 18: **Ragnar Kvaran**. Rare club
appearance by this veteran local new music rock 'n'
roll band. Remainder of December music schedule
to be announced.

THE HEIDELBERG, 215 N. Main. 663-7758.

Upstairs above the restaurant. Rock 'n' roll bands
Tuesday through Thursday. Cover, dancing.
EVERY TUES.-THURS.: Rock 'n' roll bands to
be announced.

JOE'S STAR LOUNGE, address unknown.
665-JOES.

Joe Tiboni is still looking for a new permanent loca-
tion, but meanwhile he's been producing occasional
shows under the banner of "Joe's Star Lounge in Ex-
ile."

LEGENDS ALL-AMERICAN BAR, 3600 - Ply-
mouth Rd. 769-9400.

Lounge in T.S. Churchill's restaurant in the Marriott
Inn. Dancing, no cover. **EVERY MON.-THURS. &**
SAT.: **WQB DJ Brent Alberts** spins top-40 dance
records. **EVERY FRI.:** **WQB DJ Randy Z** spins
oldies dance records.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

No dancing, no cover (occasional minimum). Live
music Tues.-Sat., 8:30 p.m.-1 a.m. **EVERY**
THURS.-SAT.: **Jim Hiller**. Acoustic guitarist sings
easy listening hits from the 60s through the 80s.

NECTARINE BALLROOM, 510 E. Liberty.
994-5436.

New York-style dance club featuring the latest Euro-
pean technology in lighting and sound. Cover, danc-
ing. **EVERY FRI.:** **Top-40 Dance Party**. With DJ the
Wizard. **EVERY SAT.:** **Top-40 Dance Party**. With
DJ Roger LeLievre. **EVERY SUN.:** **MegaFunk**
Dance Party. With DJ the Wizard. **EVERY MON.:**
Modern Music Dance Party. With guest DJs and live
bands to be announced. **EVERY TUES.:** **Hi-NRG**
Dance Music. With DJ Roger LeLievre. **EVERY**
WED.: **Top-40 Dance Party**. With DJ to be an-
nounced. **EVERY THURS.:** **EuroBeat Dance Party**.
European-style dance music with DJ Roger
LeLievre.

RICK'S AMERICAN CAFE, 611 Church.
996-2747.

Live music six nights a week. Chief local venue for
big-name electric blues. Campus-area location gives
this club a strong undergraduate flavor, but the
music also draws a heavy nonstudent clientele. Danc-
ing, cover. **EVERY FRI.** (4-7 p.m.): **WCBN DJ**
Brian Toms spins Caribbean dance records. DEC.
1: **Black Star Reggae Band**. Authentic reggae band
from Madison, Wisconsin, plays mostly originals.
DEC. 2: **Wild Woodys**. Energetic, convincing
rockabilly trio from Kalamazoo with a varied reper-
toire, including Carl Perkins's "Dixie Fried," vin-
tage and recent Jerry Lee Lewis, Elvis Presley's
"Jailhouse Rock" and Elvis Costello's "Mystery
Dance," early George Jones, and choice Springsteen
covers. DEC. 3: **Blue Front Persuaders**. First local
appearance of the revamped lineup of this veteran,
very popular local R&B dance-and-party band.
Newcomers Denny Allis on trumpet and Stanley
Mazurni on bass join saxophonists Carl Dyke and
Dan Corvet, guitarist Patrick Lewandowski, and
drummer Mark Russell (the only remaining original
member of the band). New material includes a "Bud-
dy Love Theme Song" written and sung by Carl
Dyke, aka "Buddy Love." DEC. 4-5: **Johnny**
Copeland. See Events. DEC. 7: **Flashback**. New
local band covers material by the Grateful Dead and
other 60s San Francisco bands. DEC. 8: **Blue**

Trio. Jazz with bassist ch.
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 Dancing, no e band to be
 55-3636.
 Art Stephan Thurs.-Fri.).
 JES.-SAT.:
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 DEC. 2 & 16:
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Meanies. Local rock 'n' roll band with a female lead singer covers hits by the likes of the Pretenders, the Police, Prince, and INXS. DEC. 9: **Ragamuffin.** Reggae and reggae-rock trio with three members of Black Market. DEC. 10: **The Difference.** Local pop-rock quintet with an engaging, imaginative blend of new music dance rhythms and funk bass lines plays hits by the likes of Simple Minds, the Cure, and Tears for Fears, along with many originals in a similar vein. DEC. 11-12: **Tracy Lee and the Leonards.** See Blind Pig. DEC. 14: **Loved by Millions.** Ann Arbor-area band led by former Wet Shavers singer Steve Athanas plays an entertaining, crowd-pleasing mix of pop hits from James Brown to the Talking Heads. DEC. 15: **Folkminers.** Local pop-edged folk-rock quartet with jangly guitars and a solid beat led by the resonant vocals and skillful songwriting of Sam Lapides. Lapides' solo cassettes, "Yesterday's Dreams" and "What I Can See," have sold well locally, and the band's 6-song debut EP has recently gone into national distribution. With guitarist Marty Fletcher, drummer Randy Sabo, and bassist Tom Dunham. DEC. 16: **Iodine Raincoats.** Popular local neo-garage quartet whose style mixes blues-rock and progressive psychedelia with a Replacements-style marauding edge. DEC. 17: **Lil' Ed and the Blues Imperials.** See Events. DEC. 18-19: **Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. DEC. 21: To be announced. DEC. 22: **Fast Tracks.** Highly regarded local fusion ensemble with a strikingly original blend of jazz, rock, blues, R&B, and reggae, along with some original compositions. DEC. 23: **Frank Allison and the Odd Sox.** See Blind Pig. DEC. 24-25: Closed. DEC. 26: **Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. DEC. 28: **The Point.** Straight-ahead, Middle American rock 'n' roll by this Detroit quartet whose recently released debut LP, "The Delivery," has been getting good reviews. DEC. 29: **Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonist Stephen Dreyfuss, bassist Jim Rasmussen, and drummer Chip Trombley. DEC. 30: To be announced. DEC. 31: **I-Tal.** Nine-piece reggae band from Cleveland features three members of the original I-Tal, including vocalist/front man Dave Smeltz. Very popular in Ann Arbor. OCT. 14-15: **Kingbees.** L.A.-based rock 'n' roll trio led by Jamie James best known for "My Mistake" and other early 80s hits. Very popular in the Ann Arbor-Detroit area.

STATE STREET LOUNGE, 3200 Boardwalk. 996-0600.

Lounge at the Sheraton University Inn. Dancing, no cover. EVERY TUES.-SAT. (9 p.m.-12:30 a.m.): DJ spins contemporary dance hits.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Live music seven nights a week. Large dance floor, cover (Fri.-Sat. only). EVERY SUN.-MON.: **MVP's.** Rock 'n' roll band featuring two former members of Brownsville Station. DEC. 1-5 & 8-12: **Springwells.** Top-40 dance band. DEC. 15-19: **Valentine.** Top-40 dance band. DEC. 22-26: **Traxx.** Top-40 dance band. DEC. 29-31: **Q-36.** Top-40 dance band.

TOMMY'S DINE AND DANCE, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender restaurant. Live music Fri.-Sat. Cover (Fri.-Sat.), dancing. EVERY MON.-THURS.: **Tommy's Video Nightclub.** The latest and hottest dance videos shown on a 10-foot screen. DEC. 4-5: **Tightrope.** Top-40 rock 'n' roll quartet from Detroit. DEC. 11-12: **The Influence.** Danceable rock from 50s classics and Motown to current hits. DEC. 25: Closed. DEC. 26: No live entertainment. DEC. 31: **Jeanne and the Dreams.** See Rick's.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

The U-Club is open only to members—U-M students, staff, faculty, and alumni—and their sponsored guests. Cover, dancing. December music schedule to be announced.

VARSITY HOUSE, 3250 Washtenaw at Huron Pkwy. 996-0600.

DJs with dance music on weekends, with occasional live bands. Cover, dancing.

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. EVERY TUES.-SAT.: Top-40 dance bands to be announced.

Carolyn Hall • Electrologist

Director, Huron Valley Electrolysis Associates



Established 1979

Specialist in permanent hair removal

FREE INITIAL CONSULTATION
930-9700

Now accepting new patients

Located in Central Ann Arbor
1327 Jones Drive Suite 107A • Northern Brewery Building

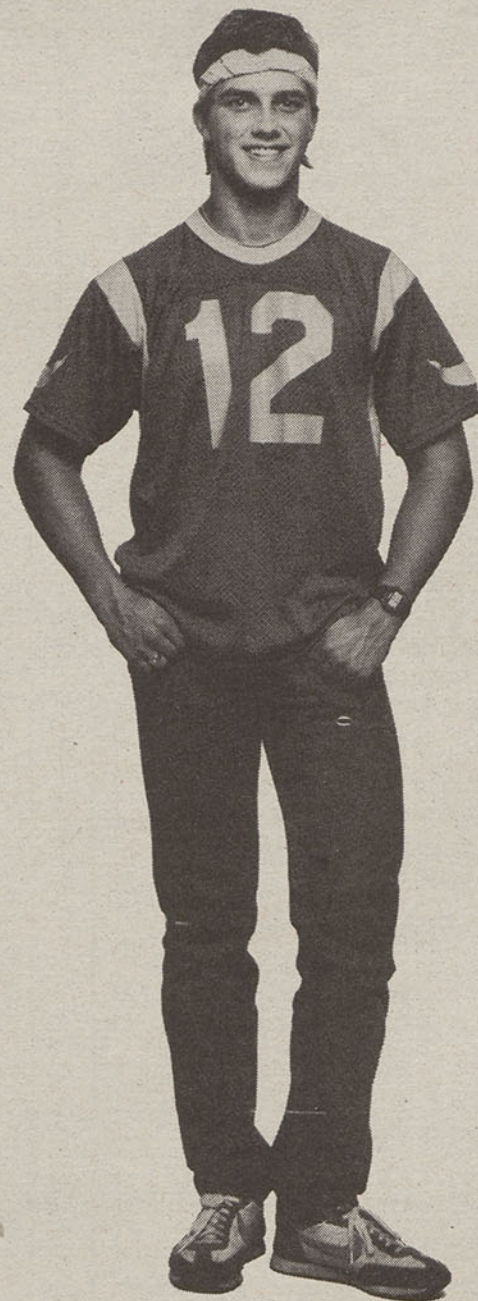
VICKI HONEYMAN



WASH & WEAR
HAIRCUTS

207 E. ANN 663-HAIR

He's crying for help, but his family doesn't think he's sick.



He's just your everyday, good-looking teenage boy except for one thing — his excessive use of alcohol could lead him to a premature death.

It's possible he realizes it, but he is not able to help himself. He's chemically dependent.

His problem becomes worse because the family doesn't want to believe he has a drinking problem. They're hoping he'll grow out of it.

He'll never grow out of it because he's an alcoholic.

And he won't get better without the family's help.

The Adolescent Chemical Dependency Center at Saint Luke's Hospital in Cleveland has a recovery program that works with the

entire family. Because one member's chemical dependence affects the entire family.

Our nationally recognized program can help the adolescent and the family back to recovery. The program requires a mandatory family week to fully understand chemical dependency. Lodging for the entire family is available on our campus. This gives the family the opportunity to meet and interact with each other.

To find out if an adolescent needs help, call 216-368-7970. We're here to help. The Saint Luke's Adolescent Chemical Dependency Center, 11311 Shaker Boulevard, Cleveland, Ohio 44104.

The Adolescent Chemical Dependency Center

Saint Luke's Hospital

Here for your health.

Ars Musica

NICHOLAS McGEHAN - GUEST CONDUCTOR

"Strenna Di Natale Di Musica"
"A Christmas Present of Music"
Performed on Period Instruments
DECEMBER 12 8:00 - MICHIGAN THEATRE

Also featuring

SARAH SUMNER, Baroque Violinist
PENELOPE JENSEN, Soprano
CARTER EGGERS, Baroque Trumpet

VIVALDI, "Winter"
CORELLI, "Christmas Concerto"
and other seasonal works



Michigan Council
for the Arts

\$15, \$12, \$9, \$5 students
Tickets/Information Michigan Theatre 688-8397
Ars Musica 662-3976

DISCOVER

THE SPIRIT OF THE SEASON AT LIBERTY SQUARE

Join the festivities and take part in special holiday events beginning Friday, November 27 with the arrival of Santa and Mrs. Claus.

And, enjoy the Mask Puppet Theatre Saturday, November 28 at 1 p.m. as they present a special Christmas program.

Then, in December, continue to celebrate with special entertainment including:

Visits and Photos with Santa: Every Saturday until Christmas, 11 a.m. — 3 p.m.

Christmas Caroling: Saturday, December 12 from 11 a.m. — 2 p.m. featuring local church and school choirs and, again, December 19 from 11 a.m. — 3 p.m.

Young People's Theatre: Saturday, December 12 at 2 p.m.

HOURS

Food Court	Mon.-Thurs.	11 a.m. — 9 p.m.
	Fri.	11 a.m. — 11 p.m.
	Sat.	11 a.m. — 9 p.m.
	Sun.	12 p.m. — 9 p.m.
Retail	Mon.-Sat.	9:30 a.m. — 9 p.m.
	Sun.	closed

LIBERTY SQUARE
515 East Liberty ♦ Ann Arbor

The
University
of Michigan



School
of Music

This month at The University of Michigan School of Music

Thursday-Sunday
December 3-6

University Players—*The Skin of Our Teeth*, by Thornton Wilder. Philip Kerr, director. Tickets \$9; \$6, call 764-0450. Power, 8:00 p.m. (Thur.-Sat.), 2:00 p.m. (Sun.)

Friday, December 4

Michigan Chamber Players—Andres Cardenes, violin; Yizhak Schotten, viola; Jeffrey Solow, cello; Keith Bryan, flute; Fred Ormand, clarinet; Harry Sargous, oboe; Katherine Collier, piano; Ellen Weckler, piano. Program: Saint-Saens, "Caprice on Danish and Russian Airs"; Rolla, "Duo Concertante in C Major"; Brahms, Piano Quartet No. 1. Recital Hall, 8:00 p.m.

Saturday, December 5

Opera Workshop—Jay Lesenger, director. A selection of opera scenes and arias. McIntosh Theatre, 8:00 p.m.

Sunday, December 6

Campus Chamber Orchestra—Yves Cohen, conductor. Program includes Schubert, Symphony No. 5; Saint-Saens, "Carnival of the Animals"; Ravel, "Pavanne for a Dead Princess." McIntosh Theatre, 4:00 p.m.

Arts Chorale—Jonathan Hirsh, conductor. Program includes 2 cantatas by Buxtehude, and the "Christmas Oratorio" by Schutz. St. Andrews Episcopal Church, 7:30 p.m.

Monday, December 7

University Band/Concert Band—Eric Becher/Eric Rombach, conductors. Program includes music by Copland, Grainger, Hanson, Arnold. Hill, 8:00 p.m.

Tuesday, December 8

Early Music Ensemble—Edward Parmentier, director. Featuring Elizabethan and Jacobean music for voices and instruments. Blanche Anderson Moore Hall, 8:00 p.m.

Wednesday, December 9

University Choir/University Symphony Orchestra Present *A German Requiem* by Johannes Brahms—Theodore Morrison, conductor, with soloists Lorna Haywood, soprano, and Leslie Guinn, baritone. Hill, 8:00 p.m.

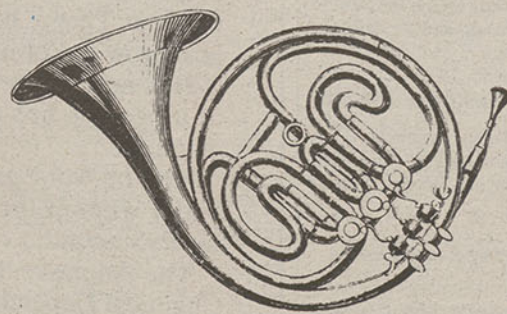
Friday, December 11

Symphony Band/Concert Band/Wind Ensemble—H. Robert Reynolds/Donald Schleicher, conductors. Hill, 8:00 p.m.

Sunday, December 13

Music Theatre Workshop—Brent Wagner, director. Performing scenes and songs from the American musical theater. McIntosh Theatre, 2:00 p.m.

All events free unless noted.



Recital Hall, Blanche Anderson Moore Hall, and McIntosh Theatre are located in the Earl V. Moore Building, School of Music, 1100 Baits Drive.

24-Hour Music Hotline, 763-4726.

Accessible to the handicapped.



EVENTS FOR DECEMBER

We want to know about your event!

Who to write to:

Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information.

What gets in?

With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for January events should arrive by December 14th.

Next month's deadline:

All appropriate materials received by December 14th will be used as space permits; materials submitted later may not get in.

* Denotes no admission charged.

FILM SOCIETIES on and off campus

Basic info:

Tickets \$2 (double feature, \$3) on weekdays and \$2.50 (double feature, \$3.50) on weekends unless otherwise noted.

Abbreviations for film societies:

Alternative Action Film Series (ACTION)—usually \$2.50 (double feature, \$3.50). 662-6597. Ann Arbor Film Cooperative (AAFC)—769-7787. Cinema Guild (CG)—994-0027. Cinema 2 (C2)—665-4626. Eyemediae (EYE)—\$3. 662-2470. Hill Street Cinema (HILL)—\$2 (Sat., \$2.50). Double feature is always \$3. 663-3336. Mediatrics (MED)—\$2.50 (double feature, \$3). 763-1107. Michigan Theater Foundation (MTF)—\$3.50 (children under 14, \$1.50) for single and double features. 668-8397. Silver Screen (SS)—\$2 for single and double features. 487-3045.

Abbreviations for locations:

AAFL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. AH-A—Angell Hall Auditorium. A. EQ—Room 126 East Quad, East University at Hill. Lorch—Lorch Hall (Old Architecture Building) at Tappan and Monroe. Mich.—Michigan Theater, 603 E. Liberty. MLB—Modern Languages Building, E. Washington at Thayer. Nat. Sci.—Natural Sciences Building, North University across from Ingalls. SA—Strong Auditorium, EMU campus, Ypsilanti. UGLI—U-M Undergraduate Library Multi-Purpose Room.

1 TUESDAY

* **Coffee Break and Children's Story Hour:** Ann Arbor Area Neighborhood Bible Studies. All invited to join this weekly interfaith Bible discussion over coffee. Supervised activities for children ages 3-5 and child care for children under 3. (Today is the last regular meeting until January.) 9:45-11:30 a.m., Christian Reformed Church, 1717 Broadway. Free. Registration requested. 769-8008.

Christmas Tree Sale: Ann Arbor Jaycees. Continues daily through December 22. Christmas trees

in all sizes and varieties. Also, Christmas tree disposal bags. Proceeds to benefit various Jaycees community projects. 10 a.m.-9 p.m. (weekdays) & 9 a.m.-9 p.m. (weekends), Fox Tent and Awning parking lot, off Main St. behind 617 S. Ashley. 971-5112.

* **Botticelli Game Players.** Popular name-guessing trivia game, very low-key and lots of fun, with usually from five to twenty players. All invited to participate or watch. Noon, Michigan League conference room #1 (small room across from the cafeteria). Free.

* **"God as a Real Estate Agent in the Holy Land":** Ecumenical Campus Center Tuesday Noon Forum. Talk by sociologist Salim Tamari, a U-M visiting scholar from Bir Zeit University in the occupied West Bank. Buffet lunch (\$1 for U-M students, faculty, & staff; \$1.50 for the general public) available at noon. 12:30-1:15 p.m., U-M International Center, 603 E. Madison. Free. 662-5529.

* **"A New Model of Politics: Polish Pluralism and Beyond":** U-M Center for Russian and East European Studies. Lecture by University of Warsaw contemporary philosophy professor Janusz Kuczynski, editor of *Dialectics and Humanism*. His talk is followed by a panel discussion with U-M philosophy professor Frithjof Bergmann, U-M political science professor Alfred Meyer, and U-M College of Engineering humanities professor Henryk Skolimowski. 4 p.m., Modern Languages Bldg., room B-116, 812 E. Washington. Free. 764-0351.

* **Robert Thurman: Shaman Drum Bookshop.** Reception and book-signing party for this American Institute of Buddhist Studies director who lectured last night as part of the U-M Studies in Religion Fall Lecture Series. Also an Amherst College religion professor, Thurman has translated *The Holy Teaching of Vimalakirti* and *Tsong Khapa's Speech of Gold in the Essence of True Elegance*. Refreshments. 4-6 p.m., Shaman Drum Bookshop, 313 S. State (above Wild's Men's Clothes). Free. 662-7407.

* **Joan Silber: U-M English Department Visiting Writers Series.** Fiction reading by this New York City native who teaches fiction writing at Sarah Lawrence College. Silber's first novel, *Household Words*, won the 1980 Ernest Hemingway Award, and her recently published second novel, *In the City*, has been praised as an "astonishingly wise and beautifully written" evocation of the conditions and character of one woman's life. Its story concerns a young woman, the daughter of immigrant parents, who goes to live by herself in Greenwich Village in the summer of 1924. 4 p.m., Rackham East Conference Room. Free. 764-6296.

Monthly Cocktail Hour: The Computer Network. A popular occasion for area computer professionals—entrepreneurs, executives, consultants, and designers—to get together informally to exchange ideas and share resources. Also, product demonstrations and promotional materials by local vendors and computer stores. Cash bar. 5:15 p.m., Holiday Inn West Holidome, 2900 Jackson Rd. \$5. Reservations requested. Call Marlene at 971-2300.

* **5th Annual Christmas Creche Display:** Church of Jesus Christ of Latter-Day Saints. Also, December 2-3. One of Ann Arbor's most popular

Christmas traditions, this exhibit features creches (Nativity scenes) from around the world collected by Betsy Christensen and other women of the church. Also, many creches designed and made by church members. This year's expanded collection of more than 200 creches features many ethnic ones. Creches on display range in size from a Mexican Nativity the size of a dime to a French Santon Nativity featuring more than 20 figures 12 inches tall. They are made of ceramics, wood, cloth, corn husks, and paper; styles include simple childlike figures, hand-carved traditional figures, and elegant original designs. Also, weather permitting, a live outdoor Nativity scene on December 2-3, 6:30-8:30 p.m. 6-9 p.m., Church of Jesus Christ of Latter Day Saints, 1385 Green Rd. Free. 665-7852.

* **2nd Annual Festival of Lights: Ypsilanti Visitors & Convention Bureau.** Every night through January 3. Ypsilanti's Riverside Park is transformed into a wintry fantasia by more than 30,000 lights on trees and illuminated displays. Last year, more than 200,000 visitors walked or drove through the park. Also, E. H. Linke offers horse-drawn wagon rides for a minimal fee every Saturday night (except December 26), and on any night when the weather is "too perfect to ignore" (and there's at least 3 inches of snow on the ground), Linke has promised to bring his horse-drawn sleigh. 6-10 p.m., Riverside Park, off E. Cross St., Depot Town, Ypsilanti. Free. 482-4920.

* **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginning jugglers should call for information about occasional free workshops offered by veteran club members. 6:30-9:30 p.m., location to be announced. Free. 994-0368.

* **"Cheddar Tasting": Zingerman's.** Sample and compare half a dozen traditionally made cheddars from England, Wisconsin, and Vermont. 7 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663-DELI.

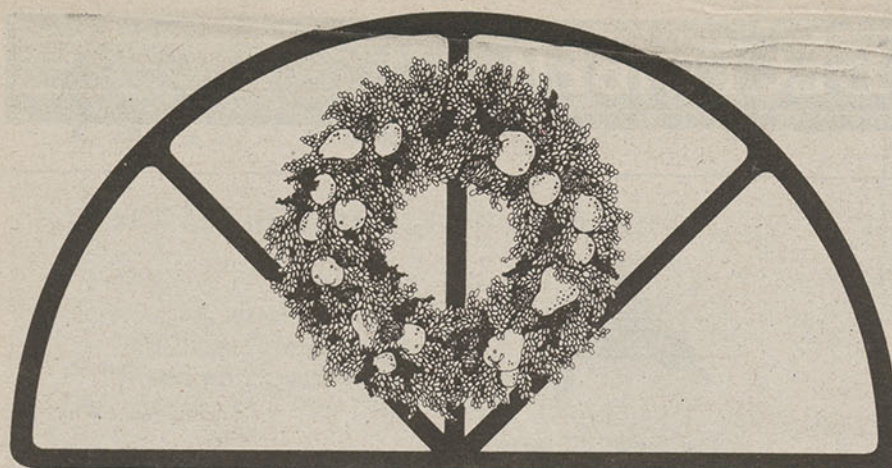
* **Dog Training and Care Clinic: Humane Society of Huron Valley.** Topics include your dog's personality, feeding, household behavior, house-breaking, crating, grooming, chewing, health care, and basic obedience. Questions welcomed. 7-9 p.m., red (Dixboro) schoolhouse, northwest corner



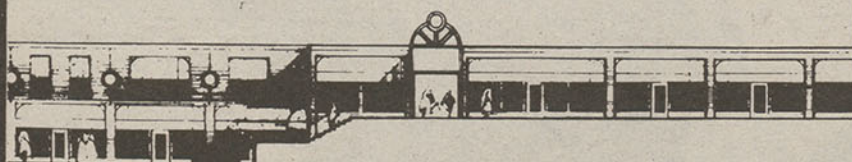
The acclaimed J. Parker Copley Dance Company premieres choreographer Copley's latest work, "Portrait of an Artist," a dance-theater piece inspired by the life and works of the late painter and sculptor Georgia O'Keeffe. Performances are Fri.-Sun., Dec. 4-6.



One of Ann Arbor's most popular Christmas traditions, the Christmas Creche Display has been expanded to three days this year. It's at the Church of Jesus Christ of Latter-Day Saints, Tues.-Thurs., Dec. 1-3. The exhibit features more than 200 Nativity scenes from around the world. Shown above are a clay creche made by Manuel Vigil, a 90-year-old Native American artist from Arizona, and a contemporary American creche painted on wooden boxes stacked on top of each other.



NORTH CAMPUS PLAZA



Box Shoppe Packaging Store

Little Caesar's Pizza

Macauley's Office Supplies

Master Furrier

Mr. Reid's Hair Salon

North Campus Food Mart

One-Hour Martinizing Dry Cleaners

Origins Handcrafted Gifts

Showtime Video

Silk Plants, Etc.

Slender You Figure Salon

Southern Exposure Tanning Salon

State Farm Insurance

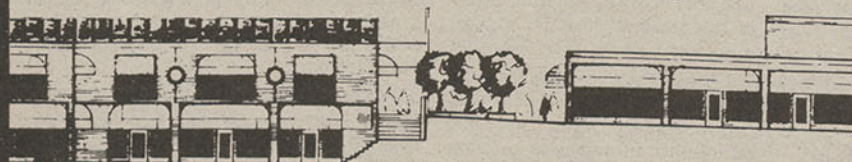
TCBY The Country's Best Yogurt

Upland Gallery of Frames Unlimited

Quality shops and services to meet all of your holiday needs. Northeast Ann Arbor's newest retail center.

Join us for a
Christmas Open House
Wednesday, December 2nd
10am-8pm

Special values at participating shops.



A tasteful blend of modern shopping center layout with the quaintness and charm of historic Ann Arbor
Plymouth Road at Upland Drive, Ann Arbor, Michigan

of Plymouth and Cherry Hill Rds., just east of US-23. Free. 662-5545.

★ **Holiday Music: Briarwood Mall.** Every Tuesday, Wednesday, and Thursday through December 17. First in a series of holiday concerts by area school and adult choruses. Tonight: charismatic clarinetist **Morris Lawrence** leads the **Washtenaw Community College Jazz Band**. 7 p.m., Briarwood Mall Grand Court. Free. 769-9610.

★ **Bi-Weekly Meeting: Ann Arbor Camera Club.** Also, December 15. Club members show recent slides (tonight) and prints (December 15) on images of "Eyes." Refreshments. All invited. 7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. (\$7.50 annual membership dues for those who join.) 663-3763, 665-6597.

★ **Monthly Meeting: U-M Science Research Club.** U-M organ professor James Kibbie discusses "Historic European Organs: Why Does the Music Sound So Good?" Also, Wallace Fusilier, owner and president of Water Quality Investigators, explains "How to Pick a Good Lake to Live on." Refreshments. The club is open to all area research scientists. Prospective new members welcome. 7:30-10 p.m., Chrysler Center, 2121 Bonisteel Blvd., North Campus. Free. 663-1678.

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or participate in the weekly rehearsals of this award-winning local harmony chorus. 7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free. (\$10 monthly dues for those who join.) 994-4463.

★ **U-M Women's Basketball vs. Oakland University.** 7:30 p.m., Crisler Arena. \$2 (students, \$1). 763-2159.

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** Every Tuesday. All invited to watch videos of "Doctor Who," a syndicated British sci-fi TV show not aired locally, along with videos of other British TV shows. Also, discussion of these shows. (See 14 Saturday listing for a special "Dr. Who" festival.) 8 p.m., Dennison Bldg., room 296, 501 E. University. Doors open at 7:30 p.m. Free. 764-4655.

★ **"Gothic Color Studies": Rudolf Steiner Institute.** Also, December 8 & 15. Lecture by U-M physics professor emeritus **Ernst Katz**. Part of a series of lectures on general topics considered from the point of view of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary, but the topics in the series follow *An Outline of Occult Science*, Steiner's basic book. 8-10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-9355.

★ **English Country Dancing: Ann Arbor Council for Traditional Music and Dance.** Also, December 15. Includes everything from boisterous village dances to elegant ballroom contradances to intricate dances of the modern era. All dances taught; new dancers welcome. No partner necessary. Wear comfortable shoes and casual attire. Live music. 8-11 p.m., Michigan Union location to be announced. Small donation. 663-0744.

★ **Concert of the Month: Michigan Union Arts Programs.** A concert of dance and music improvisation featuring U-M dance majors **Merrie Clark**, **Torya Beard**, **Janie Chodosh**, **Steve Schiff**, **Christine Knight**, **Elizabeth Clark**, and **Mary Zemke**, along with local professional musicians **Joe Pratt** on guitar and **Paul Harkins** on marimba. 8 p.m., Michigan Union Pendleton Room. Free. 764-6498.

★ **"Peter Pan": Peninsula Productions (Michigan Theater "Serious Fun" Series).** Also, December 2-6. Robert Chapel directs this holiday favorite, a sprightly, spirited musical adaptation of J. M. Barrie's fantasy about the boy who never grows up. He lives in Never Never Land, a fabulous kingdom of the imagination where ostriches dance, crocodiles creep, Indians whoop, pirates swashbuckle, and children can dream whatever they please. Lots of rousing songs, comic ballets, lavish costumes, and spectacular special effects, including a laser Tinker Bell and flying by Foy, the company that also got Mary Martin and Sandy Duncan airborne in two Broadway musical productions of "Peter Pan." Stars prominent local singer-actress **Connie Barron** as Peter, with U-M law professor **Bev Pooley**, Ann Arbor's most convincingly histrionic ham, appropriately cast as Captain Hook. The cast also includes children in the roles of the Darling children and the 8 lost boys, and adults in the all-male pirate chorus and the all-female Indian chorus. Music director is **Judy Brown**, with choreography by **TeDee A. Theofil**. 8 p.m., Michigan Theater. Tickets \$16.50-\$18.50 (Fri.-Sat. eves.), \$14.50-\$16.50 (Tues.-Thurs.), \$12.50-\$14.50

(Sat.-Sun. matinees) in advance at the Michigan Theater, the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. 668-8337.

★ **Tuesday Night Singles.** Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. Married couples welcome. Refreshments. Preceded at 7:30 p.m. by a dance class. 8:30-11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. \$3.50. 971-4480.

★ **Open Mike: MainStreet Comedy Showcase.** Every Tuesday. Usually includes performances by guest professional comedians from Detroit and by aspiring local comedians. All local comedians invited to perform. 8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$2. 996-9080.



Mojo Nixon (right), master of the "sonic love jug," and Skid Roper, his washboard-playing accompanist, bring their wild music and even wilder humor to The Blind Pig, Tues., Dec. 1.

★ **Mojo Nixon and Skid Roper: The Blind Pig.** An irresistibly offbeat blend of R&B, rockabilly, and inspired irreverence by this two-man jug band from San Diego. Mojo plays guitar, harmonica, foot, and "sonic love jug" (in an earlier Ann Arbor appearance he made do with an empty Arbor Springs water bottle); Skid plays washboard and stick drum. Mojo describes his music as "raw, sexual, primitive, intuitive, base, animalistic, stream-of-consciousness, blasting, supercharged, original rock 'n' roll." The duo has released three LPs, including "Frenzy" (which contains the unforgettable "Stuffin' Martha's Muffin") and the recent "Bo-Day-Shus," which features the funniest (not to mention the most inspirational) novelty song of the decade, "Elvis Is Everywhere." 9:30 p.m. (an 11:30 p.m. show will be added if the first show sells out), The Blind Pig, 208 S. First. Tickets \$7 in advance at The Blind Pig, Schoolkids, and PJ's Used Records; and at the door. 996-8555.

FILMS

★ **CG. "Day for Night" (Francois Truffaut, 1973).** Jean-Pierre Leaud, Jacqueline Bisset, Francois Truffaut. French, subtitles. Lorch, 7 & 9:15 p.m.



★ **Ypsilanti's Riverside Park** is ablaze with more than 30,000 lights for the 2nd Annual Festival of Lights, every evening through Jan. 3. Last year's inaugural festival drew more than 200,000 visitors, many from outside Michigan (including one from New Zealand).

2 WEDNESDAY

★ **Drop-In Storytimes: Ann Arbor Public Library.** Also, December 9 & 16 (main library), December 9 (Loving Branch), December 15 & 17 (Northeast Branch), and December 8 & 15 (West Branch). Stories, songs, and fingerplays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. 9:30-10 a.m., Loving Branch, 3042 Creek Drive (off Lorraine from Platt south of Packard) and 10:30-11 a.m., main library, 343 S. Fifth Ave. at William. Free. 994-2345.

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*5th Annual Christmas Creche Display: Church of Jesus Christ of Latter-Day Saints. See 1 Tuesday. 10 a.m.-9 p.m.

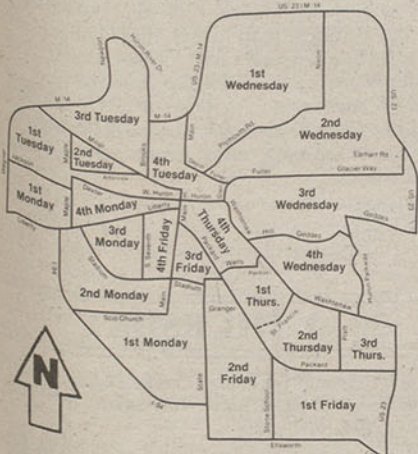
*Cuisinart Food Processor: Kitchen Port. Cuisinart representative Arleigh Heagany demonstrates how to use this food processor and its accessories. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

*"H. G. Wells and Russia": U-M Center for Russian and East European Studies. Talk by Grand Valley State College Russian professor Christine Rydel, author of *A Nabokov's Who's Who: A Complete Guide to the Characters and Proper Names in the Works of Vladimir Nabokov*. Bring a bag lunch. Noon, Lane Hall Commons, 204 S. State. Free. 764-0351.

*"Knitting for All Ages": Jewish Community Center. Also, December 9 & 16. All invited to this informal club, led by experienced knitting instructor Claire Bernstein, to complete a project, learn a stitch, or just relax and knit. 1-2:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.

*"A Secret Shopping Place for Kids": Kerrytown. Every Wednesday, Thursday, and Friday through December 18. A special room has been stocked with items from several Kerrytown merchants, all priced at \$5, for kids shopping for gifts for parents, siblings, teachers, etc. Parents aren't allowed, but Kerrytown escorts are on hand to help kids find what they're looking for. 6-8 p.m., Godfrey Bldg., 3rd floor, Kerrytown. Free admission. 662-4221.

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Rice and beans dinner. Proceeds used to provide economic aid for the people of Central America. 6-7:30 p.m., Guild House, 802 Monroe. \$2 (children ages 6-12, \$1) donation. 668-0249.

*Holiday Music: Briarwood Mall. See 1 Tuesday. Tonight: the Afromusicology Society, a very popular ensemble of African and Afro-American music and dance led by the charismatic clarinetist Morris Lawrence. 7 p.m.

*Drop-In Holiday Demonstrations at Kerrytown. Every Wednesday, Thursday, and Friday through December 18. Representatives from various Kerrytown shops present ideas for gifts, food, and pampering yourself during the holiday season. Tonight, representatives from Key Largo demonstrate "Stuffing the Stocking." 7:15-7:30 p.m., Diamond Head Cafe (Kerrytown Market Bldg., 1st floor). Free. 662-4221.

Ann Arbor Bridge Club. Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. 7:30-11 p.m., Earhart Village



KIWANIS CHRISTMAS SALE

Friday, December 4th 2:00-6:00 p.m.
Saturday, December 5th 9:00-12:00 noon

Reusable

- toys • Christmas decorations • artificial trees
- books • games • furniture • appliances
- sporting goods, ice skates, skis, etc.

All proceeds used for community benefits

Kiwanis Activity Center
Washington at First St. • Ann Arbor

1988 Calendars are here!

Choose from over 500 styles.

Art • Humor • Religion
People • Places • Nature
Sports • Children
Many others



1205 S. University 761-7177
Holiday Hours: M-F 9:30-9:00;
Sat. 9:30-6:00; Sun. 12:00-5:00



MIDNIGHT MADNESS

All day sale
Friday, December 4, 1987
20% OFF
Christmas cards, selected Christmas
and wheat decor, and all Paper White
lace items.

Happy Holidays!

218 S. Main
(313) 662-8516



Little Shop
of Horrors
Dec. 3, 4, 5

Tickets:
763-8587



for
info. call
763-1107



Cobblestone Farm
2781 Packard Rd. Ann Arbor, Michigan (313) 994-2928



COUNTRY CHRISTMAS OPEN HOUSE

Saturday & Sunday, December 5 & 6
1:00 p.m.-5:00 p.m.
admission \$1.50

ANTIQUE SHOW AND SALE

Sunday, December 6
8:30 a.m.-4:00 p.m.
admission \$2.00

DIRECTIONS: I-94 to State St. exit. North to Eisenhower Pkwy. East on Eisenhower 1 1/2 miles. The Country Christmas Open House is being held at Cobblestone Farm. The Antique Show is being held at the A.A. Junior Academy directly across from Cobblestone Farm.

City of Ann Arbor Department of Parks & Recreation





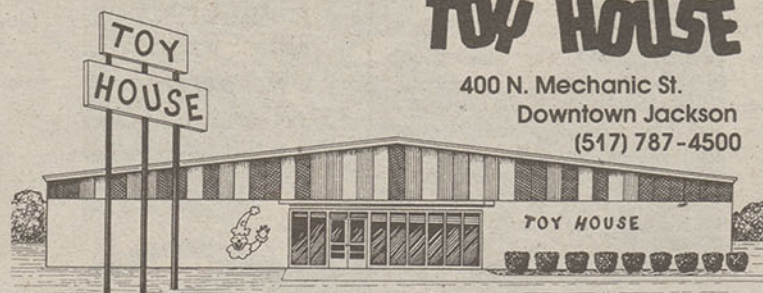
JANET LEVINE RN, BSN

Offering the wonderful experience of massage therapy for pregnant women. Also offering health care counseling, instruction in nutrition and exercise, and labor support for the expectant couple.

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Toys, hobbies, crafts, games, dolls, bikes, baby beds, books, Boy & Girl Scout items and lots more!
Layaway, UPS shipping and free gift wrapping too.



Open Monday thru Saturday 9:30-9, Sunday 12-5

AUSTIN ON TAP

Saturday Dec. 5th, 1987
8 p.m.

Pease Auditorium

Tickets : \$12, \$9, \$4
Visa, Mastercard, checks accepted
For information, call Quirk Box Office
487-1221

Sponsored by The Office of Campus Life
at Eastern Michigan University

FIRST IMPRESSIONS Critters & Cards

Welcome to the wild life! The finest, fluffiest fellows available are here, longing for companionship. Do you have a special someone who'd love a wild life friend to tame in the heart of civilization?

We have an assortment of holiday cards, gift wrap, ornaments and stockings.



Only from Dakin!



249 E. Liberty Ann Arbor 994-3646
Next door to Afternoon Delight

New Age Music



If You
Know the
Mood

We Know
the Music

Featuring:

- ☐ Ocean Song
-Howard White
- ☐ Silkroad
-Kitaro
- ☐ Deep Breakfast
-Ray Lynch

Earth Wisdom Music
314 E. Liberty (in Seva)
769-0969

New Age Music

Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). \$3 per person. 769-1773.

★ **Ann Arbor Civic Chorus: Ann Arbor Recreation Department.** Ruth Kenny directs the Civic Chorus in a program of holiday music, popular show tunes, and old favorites, along with an audience sing-along. The program also includes performances by small ensembles from the chorus. The Civic Chorus is composed of more than 75 adult singers from the Ann Arbor area. 7:30 p.m., Slauson Intermediate School, 1019 W. Washington. Free. 994-2326.

★ **Introductory Session: The Transcendental Meditation Program.** Introduction to this simple, natural technique for promoting mental and physical well-being, relieving stress, and providing deep rest. 7:30 p.m., TM Center, 528 W. Liberty. Free. 996-TMTM.

★ **"The American Indian Medicine Wheel": New Dimensions Study Group.** Local social work therapist Michael Andes presents a basic introduction to the Native American medicine wheel. He also discusses the ancient wisdom of the Lovers' Masks wheel as a frame of reference for healing in modern relationships. Discussion follows. 7:30 p.m., Geddes Lake Townhouses Clubhouse, 3000 Lakehaven Drive (off Huron Pkwy., just south of Glazier Way). Free. 434-6572.

★ **General Meeting: Washtenaw Ski Touring Club.** Also, December 16. Tonight, club members lead a discussion of ski touring and winter survival. Skiers of all levels welcome. 7:30 p.m., Banfield's, 3140 Packard. Free. 662-SKIS.

U-M Men's Basketball vs. Bowling Green. 7:30 p.m., Crisler Arena. \$9. 764-0247.

★ **"Peter Pan": Peninsula Productions.** See 1 Tuesday, 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. Also, December 3-5. A Detroit-area native who performs frequently in Ann Arbor, Mitchell is a very animated musical comedian known for his song parodies, prop humor, and sight gags. Preceded by two opening acts. Alcohol is served. Every Wednesday is a nonsmoking show. 8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Cover charge ranges from \$2 to \$11. Call ahead to find out the cover charge for any particular night. 996-9080.

FILMS
No films.

3 THURSDAY

★ **5th Annual Christmas Creche Display: Church of Jesus Christ of Latter-Day Saints.** See 1 Tuesday, 10 a.m.-6 p.m.

★ **Arts at Mid-Day: Michigan Union Arts Programs.** Recital by Quartessence, a saxophone quartet composed of U-M music students Clifford Leaman, Tim Rose, Denise Fest, and John Vana. The program includes Christmas music by Lautier and rags by Joplin. 12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.

★ **Drop-In Thursday: Jewish Older Adult Group.** All invited to drop by for a discussion of current events with U-M students working in Hillel's outreach program. Other programs this month include an afternoon of bridge and other games and conversation (December 10), and a Hannukah latke party (December 13). 2-4 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.

★ **Volunteer Information Session: U-M Hospitals.** A chance to learn about volunteer opportunities at the U-M Hospitals and for Motor Meals of Ann Arbor, including working with infants, children, adolescents, adults, and older persons in patient care, outreach, and research positions. 4-5 p.m., Mott Children's Hospital, room F1608, 1505 Simpson Rd., U-M Medical Campus. Free. 764-6874.

★ **"Mexico": Michigan League International Night.** Every Thursday features food from a different part of the world. This week's cafeteria-style dinner features Mexican recipes. 4:30-7:30 p.m., Michigan League Cafeteria. \$6-\$7 average cost for a full meal. 764-0446.

★ **New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon-1 p.m.) and Thursday (7-8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. 7-8 p.m., 740 Packard. Free. 761-8173.

★ **Scottish Country Dancing.** Every Thursday. Instruction in a wide range of traditional and contemporary Scottish dances, followed by social dancing. Beginners welcome. 7-8 p.m. (beginning instruction), 8-9 p.m. (intermediate instruction), 9-10 p.m. (social dancing), Forest Hills Cooperative

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of Platt). Free. 996-0129.

★ **Holiday Music: Briarwood Mall.** See 1 Tuesday.
Tonight: the Jefferson Singers, a junior high school
choir from Monroe. 7 p.m.

★ **Drop-In Holiday Demonstrations at Kerrytown.**
See 2 Wednesday. Tonight: representatives from
Little Dipper demonstrate "Candlelight for the
Holidays." 7:15-7:30 p.m.



Santa Claus is everywhere! Kids can visit with
Santa at several places around town. He's at both
Briarwood and Arborland malls (Mon.-Sat. 9
a.m.-8 p.m.; Sun. 11 a.m.-6 p.m.) through Dec.
24; and downtown shoppers can talk with him at
Kerrytown (Mon.-Fri. 6-8 p.m.; Sat. 10 a.m.-2
p.m.; Sun., 1-3 p.m.) and at Liberty Square (Sat.
11 a.m.-3 p.m.) through Dec. 19.

★ **Monthly Meeting: Citizens' Association for
Area Planning.** Discussion of the Downtown Plan
and proposed Plymouth Road improvements.
Also, updates on the proposed Natural Features
Ordinance and the North Main Street Task Force,
along with various other citywide and neighbor-
hood planning issues. All invited. 7:30 p.m., Com-
munity High School, room 207, 401 N. Division at
Kingsley. Free. 662-3833.

★ **"Socially Beneficial Uses of Computers": Com-
puter Professionals for Social Responsibility.** Lec-
ture by U-M School of Public Health epidemiology
professor Larry Brilliant, also founder of Network
Technologies, Inc., and of Seva, an international
public health foundation. He discusses his experi-
ences using computers and networking technology
in his public health work in India, Nepal, and other
countries. 7:30 p.m., Michigan Union Wolverine
Room. Free. 994-3726, 763-5875.

★ **"Stars in the Dark": Huron Hills Lapidary &
Mineral Society.** Club members display and discuss
minerals that fluoresce under black light. 7:30
p.m., Domino's Farms, 30 Frank Lloyd Wright
Drive (off Earhart north of Plymouth Rd.). Free.
665-5574.



Performance Network co-founder David Bern-
stein (right), who recently moved to Minneapolis,
makes his final local appearance, as the
"maniac" in Dario Fo's political black comedy,
"Accidental Death of an Anarchist." The show
completes a 3-week run at the Performance Net-
work, Thurs.-Sun., Dec. 3-6.

Public Law School: Washtenaw County Trial
Lawyers Association. Also, December 10 & 17.
Sixth in a popular series of eight classes presented
by local trial lawyers designed to introduce the
general public to basic facts about the court system.
Tonight: Ypsilanti attorney Raymond Mullins dis-
cusses criminal law, misdemeanors, felonies,
federal crimes, and civil infractions. Anyone who
attends at least five of the classes receives a gradu-
ation certificate. 7:30-9 p.m., Huron High School,
2727 Fuller Rd. at Huron Pkwy. \$10 for all or any

part of the 8-class series. Advance registration re-
quired. To register, call Karen at 483-1679.

★ **Backgammon Tournament.** Every Thursday.
Players of all skill levels welcome to play in this
open tournament. Prizes. 7:30 p.m., Preston's for
Ribs, 116 E. Washington. \$5 (includes \$5 credit
toward food and beverage purchase). 665-0110.

★ **Weekly Meeting: U-M Sailing Club.** Every
Thursday. All invited to come learn about the
club's Saturday morning sailing lessons and open
sailing weekends at Baseline Lake, free to all first-
time prospective new members. Also, racing, ice-
boating, parties, volleyball, and more. 7:45 p.m.,
West Engineering Bldg., room 421, 550 E. Univer-
sity. Free. (Club dues range from \$20 to \$70,
depending on length of term and student status.)
426-4299.

★ **General Meeting: Ann Arbor Ski Club.** Also,
December 17. Tonight's program features a "swap
shop." Members bring used ski equipment and
clothing for bargain hunters. Also, discussion of
availability and features of the club's ski lodge.
Membership is open to anyone age 21 and older. 8
p.m., Schwaben Hall, 217 S. Ashley (upstairs).
Free. 761-3419.

★ **Northcoast: U-M School of Music.** Led by U-M
jazz studies director Edward Sarath, Northcoast is
one of several new music student ensembles in the
music school's expanded jazz studies program. The
19-member group uses the standard big-band in-
strumentation, with 5 saxophones, 5 trumpets, 4
trombones, piano, bass, guitar, drums, and percus-
sion. The program features works by Woody Her-
man and Stan Kenton, along with original pieces by
Sarath. 8 p.m., Rackham Auditorium. Free.
763-4726.

★ **"The Skin of Our Teeth": U-M University Players.**
Also, December 4-6. Philip Kerr directs U-M
drama students in Thornton Wilder's 1941 Pulitzer
Prize-winning satiric fantasy about the extraordi-
nary adventures of the Antrobus clan, a mythical
suburban New Jersey family that outlasts a ridicu-
lous succession of disasters from flood and fire to
famine and plague. A proto-absurdist tribute to
America's anticipated survival of World War II,
Wilder's play both burlesques human endurance
and celebrates the indestructibility of the human
spirit. 8 p.m., Power Center. Tickets \$6-\$9 (stu-
dents, \$4) in advance at the Michigan League Box
Office and at the door. 764-0450.

★ **"Accidental Death of an Anarchist": Performance
Network.** Also, December 4-6. Barbara Thorne
directs the celebrated Italian playwright Dario Fo's
outrageous black comedy about political corrup-
tion. Based on an actual 1969 incident, in which an
inconsequential Italian anarchist somehow fell to
his death while being interrogated about a terrorist
act, the action mocks and exploits the Italian gov-
ernment's difficulties in coming up with a plausible
account of the anarchist's death. The main charac-
ter in the play is a political activist who pretends to
be a maniacal fool and gets himself arrested for im-
personating a psychiatrist. Once in police custody,
he goes through a series of Marx Brothers-style
disguises in which he tricks the authorities into ex-
posing their involvement in the anarchist's death by
luring them into a mad cover-up scheme. Written
shortly after the incident it treats, Fo's play helped
create public pressure for an investigation of the in-
cident, and he changed his script repeatedly to keep
pace with developments in the case. This produc-
tion is based on an English adaptation by British
playwright Gavin Richards.

The play stars David Bernstein in his last local
performance. The Performance Network co-
founder and former managing director who recent-
ly moved to Minneapolis, Bernstein has long been
one of Ann Arbor's finest actors, bringing an often
riveting authority to all manner of roles. Appropi-
ately, Bernstein also starred in Fo's "We Won't
Pay, We Won't Pay," the Performance Network's
very first production. And as a well-known local
political activist, he suits Fo's recommendation that
the leading role be taken by someone the audience
will recognize as a political personality. The cast
also includes Jeff Dorchen, Roger Kerson, Elliott
Jackson, Peter Knox, and Annette Jagner.

This is also director Thorne's last Ann Arbor
production. An original member of the seminal
Black Sheep Theater troupe in the mid 70s, Thorne
has been active in recent years with The Brecht
Company and Streetlight Theater. She is moving to
Chicago to join other members of the relocated
Streetlight troupe, who have renamed themselves
Theater Canard. The good news for Ann Arborites
is that this entertainingly adventurous experimental
theater company may bring its future productions
to Ann Arbor for a weekend after their Chicago
runs are over. 8 p.m., Performance Network,
637 1/2 S. Main. \$7 (students & seniors, \$5). For res-
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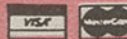
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"Little Shop of Horrors": UAC Soph Show. Also, December 4-5. U-M drama student Jeff Lerner directs U-M students in Howard Ashman and Alan Menken's musical adaptation of a 1960 Roger Corman B-movie horror-comedy, which, in turn, inspired a hit 1987 movie. The story concerns a nerdy plant shop clerk who develops a plant that lives on human blood. 8 p.m., Lydia Mendelssohn Theater. Tickets \$4.50 (Sat. matinee, \$3.50) in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets; and at the door. 763-1107.

"Peter Pan": Peninsula Productions. See 1 Tuesday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. See 2 Wednesday. 8:30 p.m.

FILMS

CG. "The Shop Around the Corner" (Ernst Lubitsch, 1940). James Stewart, Margaret Sullivan. See "Pick of the Flicks." Lorch, 7 & 9 p.m.

4 FRIDAY

Annual Christmas Sale: Kiwanis Club of Ann Arbor Downtown. Also, December 5. Sale of used Christmas decorations (including artificial Christmas trees, sets of tested tree lights, candles, etc.), all sorts of children's games and toys, skis, skates, bicycles, sleds, books, hardware, and lots of high quality used furniture, from chairs and couches to lamps, desks, and cabinets. No clothing. 2-6 p.m., Kiwanis Activities Center, W. Washington at First St. Free admission. 665-2211.

★ Christmas Festival of Lights: Domino's Farms. Also, December 5-6, 11-13, & 18-20. The Festival kicks off today with the lighting of more than 30 very large, fully decorated Christmas trees. All are invited to come view the Christmas trees throughout the days of the festival. Also, caroling and other entertainment. 5-9 p.m., Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 995-4500.

★ "Womyn's Afternoon Tea": Women's Crisis Center/Lesbian Network. Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. 5:30-7 p.m., St. Andrew's Episcopal Church, 306 N. Division (use Lawrence St. entrance). Free. 761-9475, 763-4186.

★ Winter Concert: U-M Residential College Singers. Eric Hannan directs this 30-voice student chorus. Program to be announced. 6 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 763-0176.

★ Fellowship and Potluck: Salvation Army. Entertainment features performances by the Lakeside Singers, a popular 25-member area chorus directed by George Scott. Preceded by a potluck. Bring a dish to pass and your own table service. Beverages provided. All invited. 6:30 p.m. (potluck), 7:15 p.m. (entertainment), Salvation Army Citadel, 100 Arbana at W. Huron. Free. 668-8353.

"Midnight Madness." Most stores in the Main Street, State Street, and South University shopping areas are open till midnight tonight to kick off the downtown Christmas shopping season. Bargains galore.

Christmas Caroling Party: Kempf House Center for Local History. Help trim the Christmas tree, followed by caroling through the downtown (8-9 p.m.) and a return to the Kempf House for hot cider and cookies. Also, preview of "Christmas in Bloom at the Kempf House" (see 5 Saturday listing). 7 p.m., Kempf House, 312 S. Division. \$1 admission. 996-3008.

Renaissance Banquet with EMU Madrigal Singers: EMU Music Department/EMU McKenny Union. Emily Boyd Lowe directs the world renowned EMU Madrigal Singers, who tonight "sing, dance, cavort, and otherwise delight you." Also, additional entertainment by Renaissance musicians and costumed performers. The five-course Renaissance feast features a wassail bowl, oxtail soup, stuffed Cornish hens, Yorkshire pudding, Old English-style vegetables, greens, flaming pudding, and festive beverages. Proceeds to benefit the Madrigal Singers. 7-10 p.m., McKenny Union Ballroom, EMU campus, Ypsilanti. \$26 per person. For reservations, call 487-1157.

★ Drop-In Holiday Demonstrations at Kerrytown. See 2 Wednesday. Tonight: representatives from Kitchen Port demonstrate "Secret Kitchen Gadgets." 7:15-7:30 p.m.

★ "Spacerap": AstroFest 177 (U-M Natural Science Museums/U-M Aerospace Engineering Department). "Tonight's program is our tradition-

ph Show. Also, ent Jeff Lerner hman and Alan 960 Roger Cor- ch, in turn, in- concerns a nerdy ant that lives on lssohn Theater. n advance at the all other Ticket- 3-1107.

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Women's Crisis y Friday. All alternative for women. 5:30-7 ch, 306 N. Divi- Free. 761-9475.

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Madrigal Singers: McKenny Union. world renowned ht "sing, dance, u." Also, addi- ce musicians and urse Renaissance ail soup, stuffed g, Old English- pudding, and efit the Madrigal nion Ballroom, erson. For reser-

ms at Kerrytown. representatives from Secret Kitchen

(U-M Natural ce Engineering is our tradition-

al yearly chance for you to ask me anything at all about astronomy or space," says popular AstroFest lecturer Jim Loudon. "There's only one ground rule: there's no such thing as a dumb question." 7:30 p.m., Modern Languages Bldg. Auditorium 3. Free. 426-5396.

U-M Ice Hockey vs. Boston College. 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

*"The Development of My Work: Influence, Tradition, Material": U-M School of Art. Lecture by Erico Nagai, an internationally known jeweler from Munich, West Germany. 8 p.m., U-M Art & Architecture Bldg. Lecture Hall (room 2104), 2000 Bonisteel Blvd., North Campus. Free. 764-0397.



The U-M ice hockey team faces off against Eastern power Boston College, Fri.-Sat., Dec. 4-5; and against Miami of Ohio, Fri.-Sat., Dec. 11-12.

*International Folk Dancing: U-M Folk Dance Club. Also, December 11. Instruction in European and Middle Eastern line and circle dances (8-9 p.m.), followed by open request dancing. Beginners welcome; no partner necessary. 8-11 p.m., Michigan League Anderson Room. Free. 663-3885.

*Michigan Chamber Players: U-M School of Music. The Michigan Chamber Players is an ensemble of U-M music faculty stars whose membership changes for every concert. Tonight's performance includes many of the top performers in a school known for its emphasis on performance: violinist Andres Cardenes, violist Yizhak Schotten, cellist Jeffrey Solow, flutist Keith Bryan, clarinetist Fred Ormand, oboist Harry Sargous, and pianists Katherine Collier and Ellen Weckler. Program: Saint-Saens's Caprice on Danish and Russian Airs for flute, oboe, clarinet, and piano; Rolla's Duo Concertante for Violin and Viola; and Brahms's Piano Quartet in G minor. 8 p.m., U-M School of Music Bldg. Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

Phillip Rogers: "The Way of the Animal Powers in Native American Song and Legend." Rogers is well known locally from several workshops on Native American songs and legends he has presented at Crazy Wisdom Bookstore. Tonight he sings hunting, war, medicine, social, and spirit vision songs from the Ojibway, Seneca, Hunkpapa Sioux, and other Native American tribes. Highlights include the Kwakiutl Song of the First Totem Pole and the Terra Pueblo Songs of the Eagle Dance. For the latter performance Rogers is joined by guest artists Jim Griffin and Robert Black of Ann Arbor's Men Working dance company and folk musician Karen Downing, who spent two weeks in New Mexico last summer drumming for Grey Antelope, a Terra medicine man. Also, Rogers leads the audience in some easy chants. (Song sheets provided.) During intermission, flutist Tom Voiles plays Ojibway love songs.

Rogers also offers a day-long workshop (\$25; \$20 for those who attend tonight's concert) tomorrow on the methods of indigenous shamans throughout the world. For a descriptive syllabus and information, write 701 Miller, #2, Ann Arbor, MI 48103, or call 665-7911. 8 p.m., Friends Meeting House, 1420 Hill St. \$6. 665-7911.

Handel's "Messiah": University Musical Society. Also, December 5-6. A highlight of the Ann Arbor Christmas season for more than 100 years,

presented by the 250-voice University Choral Union and members of the U-M Symphony Orchestra. 1986 Annie Award-winner Donald Bryant conducts. Professional soloists are soprano Lorna Haywood, an internationally acclaimed opera and oratorio star currently on the U-M music faculty; alto Lucille Beer, who has sung with the Metropolitan and New York City operas; tenor Joseph Evans, a veteran of four UMS Messiahs who makes his debut this spring at Milan's legendary La Scala opera house; and bass David Evitts, a prominent operatic and orchestral soloist who performs regularly with the New York Choral Society. 8 p.m., Hill Auditorium. Tickets \$3-\$8 in advance at Burton Tower and at the door. 764-2538.

J. Parker Copley Dance Company. Also, December 5-6. This highly regarded local modern dance company, featured at the last two Ann Arbor Summer Festivals, premieres "Portrait of an Artist," a dance-theater piece by artistic director J. Parker Copley inspired by the life and works of the late painter Georgia O'Keeffe. This work explores aspects of O'Keeffe's life, as well as the spiritual frontiers and Native American traditions of O'Keeffe's native New Mexico. Copley's choreography is known for its combination of briskly elegant virtuosity and brooding imaginative power. This concert is funded by a grant from the Michigan Council for the Arts. 8 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets \$6-\$8 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets, and at the door. To charge by phone, call 763-TKTS. For information, call 761-2728.

"Season of Joy": Community High School Fine Arts Repertory Company. Also, December 5 (at the Ann Arbor Civic Theater) and December 9-11 (at Community High School). Betsy King directs this talented student ensemble in an original family-oriented holiday show, a series of poignant and funny vignettes about gift giving and family life during the holiday season. The evening concludes with a varied program of holiday songs performed by the Community High Singers. 8 p.m., Ann Arbor Civic Theater Bldg., 338 S. Main. \$3 (students & seniors, \$2). 994-2021.

"Peter Pan": Peninsula Productions. See 1 Tuesday. 8 p.m.

"Accidental Death of an Anarchist": Performance Network. See 3 Thursday. 8 p.m.

"The Skin of Our Teeth": U-M University Players. See 3 Thursday. 8 p.m.

"Little Shop of Horrors": UAC Soph Show. See 3 Thursday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. See 2 Wednesday. 8:30 & 11 p.m.


Comedy Sportz at the Heidelberg: Heidelberg Restaurant. Every Friday and Saturday. Improvisational comedy competition between two four-member teams. The ten-member troupe, which also includes a referee and an organist, is the first Michigan franchisee of the Milwaukee-based Comedy Sports. Liquor is served. 8:30 & 11 p.m., 214 N. Main (above the Heidelberg Restaurant). \$6. 995-8888.

Johnny Copeland: Rick's American Cafe. Also, December 5. A fiery, flamboyant Texas guitarist, Copeland plays a blues that's rooted in the boldly hard-edged, sleekly soulful jump blues style of T-Bone Walker, B. B. King, and Ray Charles. Copeland is also one of the best blues singers around. "Johnny can sing the blues as good as anyone in the world," said the late Lightnin' Hopkins. "He's got that good lookin' Texas sound." Copeland was featured with Robert Cray and Albert Collins on the Grammy-winning LP "Showdown." His band includes pianist Steve Wethy, the longtime former leader of Ann Arbor's Blue Front Persuaders. 9:30 p.m., Rick's American Cafe, 611 Church St. \$5 at the door only. 996-2747.

Dance Jam: People Dancing Studio. Every Friday. Dancing to an eclectic mix of taped music, from rock 'n' roll and Motown to African, reggae, and New Age music. Also, occasional live music presentations. An alternative to the bar scene for people who love to dance. No smoking, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). \$1.50-\$3 donation. 995-1948.

FILMS

AAFC. "The Fourth Man" (Paul Verhoeven, 1983). Black comedy about a man who marries a thrice-widowed woman he comes to believe may be a witch. Dutch, subtitles. Nat. Sci., 7 and 9:30 p.m. ACTION. "High Sierra" (Raoul Walsh, 1941). Humphrey Bogart, Ida Lupino. "See Pick of the Flicks." MLB 4; 7:30 p.m. "The Maltese Falcon"



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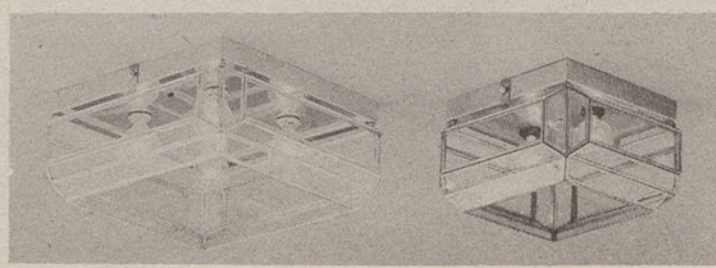
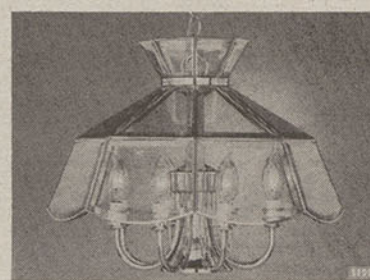
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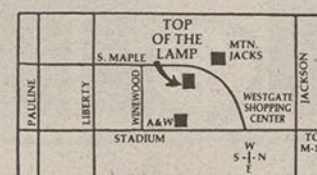


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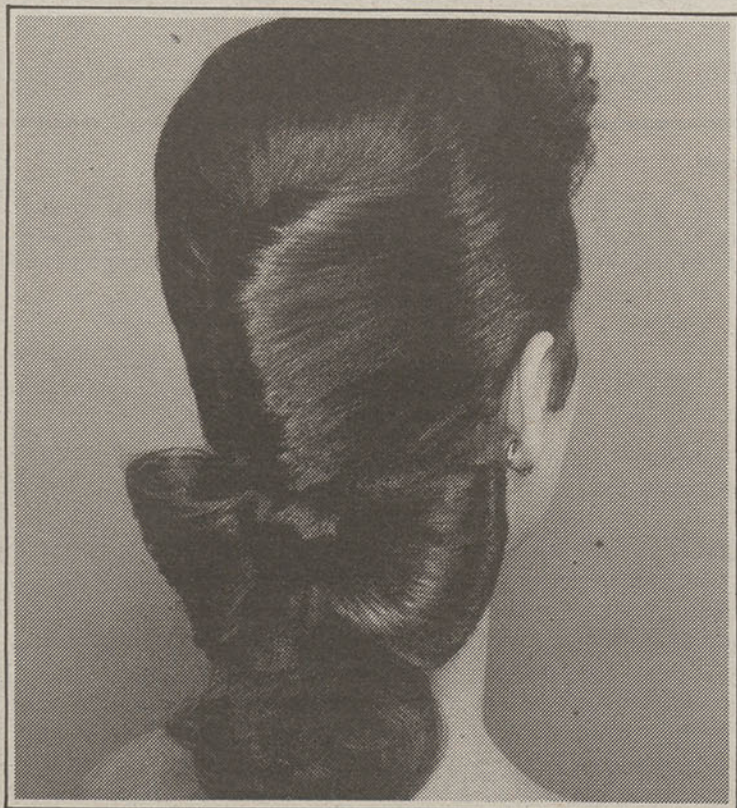
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5 SATURDAY

Holiday Ride Plus: Ann Arbor Transportation Authority. Also, December 12 & 19. All AATA bus fares are discounted to 25 cents all day. Also, AATA riders receive a booklet of coupons good for discounts from area merchants. 973-6500.

★Christmas Bazaar: Senior Citizens' Guild. Christmas ceramics and decorations, early American sewing crafts, stuffed toys, knitted garments for all ages, and hand-dressed dolls. Also, homemade cakes, cookies, candies, and other goodies. Lunch served, 11 a.m.-2 p.m. 8:30 a.m.-3 p.m., Senior Citizens' Guild, 502 W. Huron. Free admission. 663-3394.

18th Annual Ski Swap: U-M Ski Team. All ski-related equipment, mostly downhill but some cross-country, too. Used items and some inventory from local ski shops. All priced low. Sellers can bring items for sale December 4, 10 a.m.-3 p.m. U-M Ski Team takes a commission on all sales. 9 a.m.-9 p.m., U-M Coliseum, corner of Hill St. and S. Fifth Ave. Free admission. 665-1456.

★Christmas Festival of the Arts. Also, December 6. Sale of handcrafted items by area artists in various media, including needlework, paintings, woodworking, stuffed animals, ceramics, and jewelry. Refreshments. 9 a.m.-5 p.m., Washtenaw Farm Council Grounds, 5055 Ann Arbor-Saline Rd. Free admission. 429-5834.

★Christmas Bazaar: Dexter Area Historical Society. Christmas decorations, holiday baked goods, toys, dolls, toy rabbits and lambs, rag baskets, dried floral crafts, wreaths and greens, and more. Children can have their photos taken with Santa (10 a.m.-2 p.m.), and the Dexter Area Museum gift shop is open. 9 a.m.-4 p.m., Dexter Area Museum, 3443 Inverness (Off Dexter-Ann Arbor Rd.), Dexter. Free admission. 426-2519.

Annual Christmas Sale: Kiwanis Club of Ann Arbor Downtown. See 4 Friday. 9 a.m.-noon.

★Christmas Bazaar: St. Andrew's Episcopal Church. Winnie-the-Pooh stuffed animals by Winifred Moore, brass rubbings by Bill Sparrow, handicrafts by the St. Andrew's Guild, and Christmas ornaments and stockings. Also, a bake sale. Tea and scones available all day, and luncheon served from 11:30 a.m. to 1:30 p.m. Entertainment includes caroling and Father Alex Miller and Robert Lovell on bagpipe and drum. 9:30 a.m.-2:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free admission. 663-0518.

★Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society. Every Saturday. Slow-paced and moderate/fast-paced rides to the Dexter Bakery. A very popular ride. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. 10 a.m. Meet at the old Amtrak station, Depot St. Free. 994-0044.

Big Winter Book Sale: Friends of the Ann Arbor Public Library. Also, December 6-7. A wide selection of used books, including lots of fine children's books. Today, all books are half price. On Sunday and Monday, you can fill a grocery bag full of books for only \$3, or buy a tote bag for \$5.50 and fill it for free. 10 a.m.-4 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free admission. 994-2333.

★10th Annual Holiday Craft Bazaar: Washtenaw County Parks and Recreation Commission. Large selection of inexpensive handcrafted items, including country arts & crafts, stuffed animals, oil paintings, pillows, baby and doll clothes, pottery, jewelry, Christmas ornaments, and more. Also, a bake sale. Santa is expected to make a visit. 10 a.m.-2 p.m., County Service Center, 4133 Washtenaw (entrance on Hogback). Free admission. 971-6337.

★Annual Holiday Bazaar and Children's Festival: Rudolf Steiner School. Features unusual Waldorf toys and dolls handmade by parents and friends according to Rudolf Steiner's educational toymaking principles. Includes wooden castles peopled with carved knights and royalty, gnomes with wooden huts, wool and cotton dolls, dress-up capes and crowns, fairytale stick puppets, natural fiber knitted animals, and more. Also, handmade Christmas wreaths and ornaments, a wide selection of children's books, and Waldorf crayons and beeswax.

While parents are shopping, their kids can visit the children's room for a variety of games and activities, including fairytale puppet shows, a Christmas play, dance, and various craft activities. Also, a bake sale and cafe. Live music and caroling. 10 a.m.-5 p.m., Rudolf Steiner School, 2775 Newport Rd. Free admission. 995-4141.

★"Christmas in Bloom at the Kempf House": Kempf House Center for Local History. Also, December 6 & 12-13, and by appointment. All invited to visit the charming Kempf House, decked out for the holidays with donated floral displays arranged by florists at Chelsea Flowers, Durant's, Hearts and Flowers (of Dexter), Louise Flowers and Gifts, and Nancy the Enchanted Florist. Proceeds to benefit the Kempf House refurbishing fund. 11 a.m.-4 p.m., Kempf House, 312 S. Division. \$1 admission. For information, or to arrange an appointment, call 663-2017.



Fiery, flamboyant Texas bluesman Johnny Copeland returns to town with a band bolstered by the addition of keyboardist Steve Wethy, longtime leader of Ann Arbor's Blue Front Persuaders. He's at Rick's, Fri.-Sat., Dec. 4-5.

Today's Brass Quintet: Kerrytown Concert House. This local ensemble comprised of members of various large regional orchestras includes trumpeters John Shuler and Charley Lea, hornist Alan Taplin, trombonist Brian Robson, and tubist Joseph DeMarsh. The program includes classical and lighter fare to awaken the holiday spirit, along with a few surprises. The price of admission includes croissants from the Moveable Feast, champagne, coffee, and juice. 11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8. Reservations suggested. 769-2999.

★"Visual Feast": Kitchen Port. Sample dishes prepared from recipes in *Visual Feast*, the Detroit Institute of Arts cookbook. 11 a.m.-2 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

"Santa Paws": Humane Society of Huron Valley. Also, December 12. A chance to have your pet's picture taken with Santa. Photos are framed in a special decorative folder. Proceeds to benefit the Humane Society. 11 a.m.-4 p.m., red (Dixboro) schoolhouse, northwest corner of Plymouth and Cherry Hill Rds., just east of US-23. \$6 for two wallet-size photos or one 3 1/4" x 4 1/4" photo; \$10 for the entire package. 662-5545.

"Holiday Skies"/"The Christmas Star": U-M Natural Science Museums Planetarium. Also, every Saturday (both shows) and Sunday ("The Christmas Star") through January 3, with special weekday showings of "The Christmas Star." December 28-31. "Holiday Skies" is an audiovisual show about the constellations visible in the winter sky. "The Christmas Star" is an audiovisual journey back through time to look at the sky as it must have appeared to the Wise Men, along with speculations about the possible astronomical explanations of the star that heralded the coming of a new age. 11:30 a.m. ("Holiday Skies"), 2, 3, & 4 p.m. ("The Christmas Star"). U-M Natural Science Museums, Geddes Ave. at N. University. \$1.25 ("Holiday Skies"), \$1.50 ("The Christmas Star"). Children under 5 not admitted to "Holiday Skies." 764-0478.

★Christmas Art Fair: St. Francis Elementary Religious Education Program. Also, December 6. Paintings, drawings, wooden ducks, toys, ceramics, Christmas ornaments, and a wide range of stocking stuffers. Also, a one-price shop for kids to select and wrap gifts for parents and grandparents.

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grandparents.

11:30 a.m.-7 p.m., St. Francis of Assisi Parish Ac-
tivities Center, 2270 E. Stadium Blvd. Free admis-
sion. 663-9663.

***Lace-Making Workshop:** Laura Ashley. Talk
about lace-making and its history by Ann Arborite
Mary McPeck, who was commissioned by the U.S.
Postal Service to create one of the four handmade
lace patterns reproduced on a 22-cent U.S. postage
stamp. McPeck also demonstrates how to make
lace. Refreshments. Noon-4 p.m., Laura Ashley,
516 E. Washington. Free. 747-6620.

**Cobblestone Farm Country Christmas and An-
tique Show:** Cobblestone Farm Association/Ann
Arbor Parks Department. Also, December 6. The
1844 Ticknor-Campbell farmhouse is decorated
with traditional greens and period arrangements of
dried flowers and fruit. Also, in accordance with
this year's theme, gingerbread decorations are dis-
played throughout the house. There are two old-
fashioned Christmas trees, a large tree in the front
parlor decorated with gingerbread by Girl Scouts
from Dicken School, and a small tree in the upstairs
pink room decorated with hooked ornaments made
by the Ann Arbor Hookcrafters Guild. Also, dis-
plays of sweetmeats in Dr. Ticknor's library, and a
table with nine traditional Christmas foods, includ-
ing plum pudding, flans, tarts, spiced fruit, and lit-
tle cakes and cookies. There is also food available
for sampling, including lebkuchen (a traditional
German gingerbread cake with raisins and fruits),
and for 25 cents kids can decorate their own "ging-
erbread boy." Also, demonstration and sale of
traditional crafts, including pomanders, baskets,
herb wreaths, and American folk dolls. Musical en-
tertainment (noon-4 p.m.) by the Ann Arbor
Recorder Society, the Slauson Intermediate School
String Quartet, and the Pioneer High School
Carolers. Weather permitting, visitors can join a
group to go caroling through nearby neighbor-
hoods.

Also, tomorrow only, across the street at the Ann
Arbor Junior Academy, more than 30 dealers sell
jewelry, clocks, primitives, European and Ameri-
can furniture, and other antiques and collectibles.
Noon-4 p.m., Cobblestone Farm, 2781 & 2796
Packard Rd. \$2 admission to the antiques show;
\$1.50 (children & seniors, \$.75; family, \$5) admis-
sion to the country Christmas. 994-2928.

***Christmas Festival of Lights:** Domino's Farms.
See 4 Friday. Noon-6 p.m.

Holiday Magic Workshop: Ann Arbor Art Associ-
ation. Also, December 12 & 19. A chance for
parents to do some downtown holiday shopping
while their children make holiday gifts. Each child
makes four crafts, including a watercolor calendar,
a stationery set created with a collage technique
using marbled papers, hand-tooled metal orna-
ments or animal figures, and an origami (Japanese
paper-folding) project. Workshops are taught by
professional artists who are members of the Art As-
sociation's art education faculty. For children ages
6-12. Refreshments. 1-4 p.m., Ann Arbor Art As-
sociation, 117 W. Liberty. \$10. Early reservations
recommended; the workshops always fill up.
994-8004.

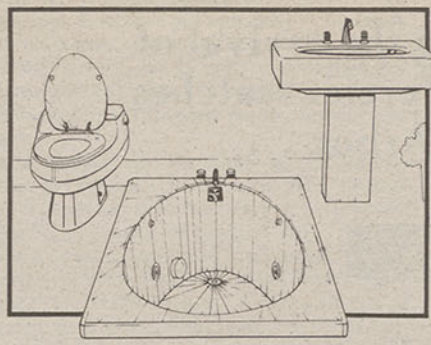


The Art Association's "Holiday Magic
Workshops" are popular with both kids and their
parents—kids get a chance to make four holiday
gift craft projects, while their parents get a chance
to do some Christmas shopping by themselves.
The workshops are offered on successive Satur-
days, Dec. 5, 12, & 19.

***Weekly Meeting:** Ann Arbor Go Club. Every
Saturday (2-7 p.m.) and Tuesday (7-11 p.m.). All
invited to play the ancient Asian board game, which
is known as Go in Japan, Wei-ch'i in China, and
Paduk in Korea. Beginners welcome. 2-7 p.m.,
Mason Hall, room 1412. (Mason Hall is on the
north side of the Fishbowl, at the west side of the
Diag.) Free. 668-6184.

U-M Men's Basketball vs. Central Michigan. 2
p.m., Crisler Arena. \$9. 764-0247.

"Season of Joy": Community High School Fine
Arts Repertory Company. See 4 Friday. 2 p.m.,
Ann Arbor Civic Theater Bldg., 338 S. Main.



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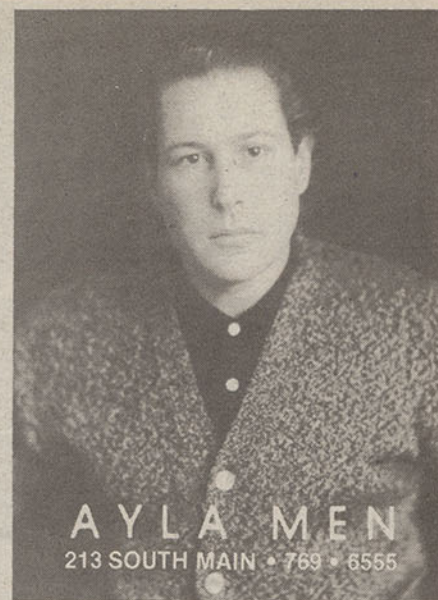
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Bay's Annual Pearl Show

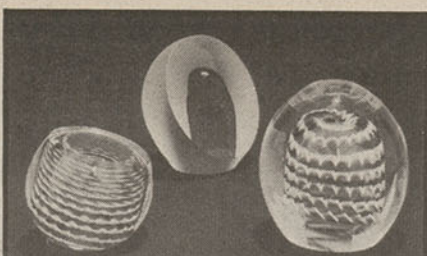
*Bay's Jewelry
cordially invites you to
attend a unique Pearl Show by
D'Elia on Friday the 11th of December
from five thirty in the afternoon until nine in
the evening and also on Saturday the 12th of December
from nine thirty in the morning until five thirty
in the afternoon. We will have available the
finest and largest collection of quality
pearls and classic 14 kt gold and
diamond jewelry at 20% cash
discount. Start the memory
of Christmas at
Bay's*

Bay's
Arcade Jewelry Shop

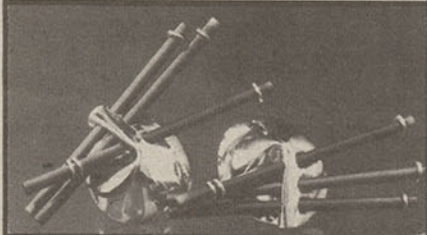
We are excited to announce the arrival of the entire collection of
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Annual Pearl and Classic Jewelry Show.

Sixteen Nickels Arcade Ann Arbor
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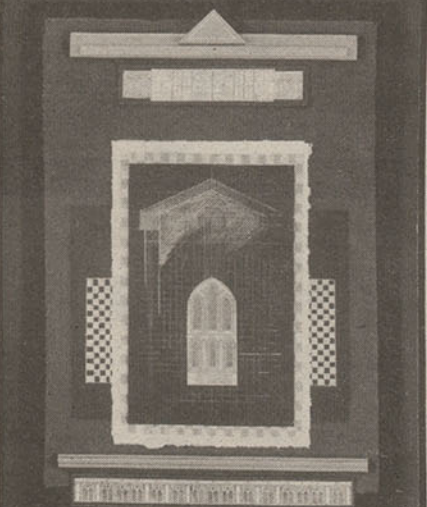
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Katherine Horton



Meredith Wenzel

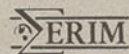


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The entire collection of Baume & Mercier watches will be displayed by a Baume & Mercier representative during our Annual Pearl and Classic Jewelry Show . . .

Friday, Dec. 11 5:30 p.m.-9:00 p.m.

Saturday, Dec. 12 9:30 a.m.-5:30 p.m.

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"Peter Pan": Peninsula Productions. See 1 Tuesday, 2 & 8 p.m.

"Little Shop of Horrors": UAC Soph Show. See Thursday, 2 & 8 p.m.

Fair Rent Weekend Celebration Dinner and Community Meeting: Ann Arbor Citizens for Fair Rent. All invited to join rent control petitioners for dinner and a good time. Citizens for Fair Rent volunteers are blitzing neighborhoods throughout the city today (9 a.m.-4 p.m.) to get petition signatures to place a "rent stabilization" ordinance on next April's city ballot. If you're interested in volunteering to circulate petitions today, call Michael Appel at 763-9920 or 769-5680. 4 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. \$4 (petition drive volunteers, \$2) in advance and at the door. 665-5950.

***Sinterklaas Party:** Netherlands America University League. A traditional Dutch celebration of St. Nicholas Eve. St. Nicholas himself makes a visit and NAUL members exchange gifts. Refreshments include pea soup, hot wine, chocolates, and other goodies. Also, at 5 p.m. NAUL member Joop de Lange plays Sinterklaas liedjes (Dutch Christmas carols) on the U-M carillon in Burton Tower. All are invited, but if you plan to come, call NAUL president Ton Broos in advance. 5:30 p.m., U-M International Center, 603 E. Madison. Free. 764-5370, 994-9276.

***"Zen Buddhism in North America":** Zen Buddhist Temple of Ann Arbor. Temple director Sukha Murray discusses the history, philosophy, and practice of Zen Buddhism in America. All invited. 7-8 p.m., Zen Buddhist Temple, 1214 Packard Rd. Free. 761-6520.

U-M Ice Hockey vs. Boston College. 7:30 p.m. Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society. Live music by a band to be announced. All dances taught; beginners welcome. 8-11:30 p.m., Michigan Union Anderson Room. \$3.50. 668-1511.

***Opera Workshop:** U-M School of Music. Jay Lesenger directs a program of arias and ensemble performances by U-M opera students. Program to be announced. 8 p.m., U-M School of Music Bldg., McIntosh Theater, Bait Drive (off Broadway), North Campus. Free. 763-4726.

An Evening with Percy and Fran Danforth: The Ark. An evening of down-home and avant-garde music showcasing the sharply contrasting musical interests of octogenarian Percy Danforth and his wife, Fran. The winner of a 1987 Annie Award, Percy Danforth is better known as "Mr. Bones." He is a dazzling virtuoso on the primitive but surprisingly versatile percussion instrument, originally made from animal bones but now usually made of wood or ivory. He is joined by several friends in performing a wide variety of ragtime, oldtime, and other upbeat, lively rhythmic tunes. Fran Danforth is an accomplished composer of modern music more akin to John Cage than Scott Joplin. An ensemble of her friends, both from the U-M music school and the local community, is on hand to perform several of her compositions. 8 p.m., The Ark, 637 1/2 S. Main. \$7.50 (members & students, \$6.50) at the door only. 761-1451.

Sinewave Session XXIV: Kerrytown Concert House. This local organization devoted to the performance of contemporary music presents a concert of works by Sinewave composer-in-residence Gerard Pape, also the composer-in-residence of the Ann Arbor Chamber Orchestra, and by guest artist Dinos Constantinides, an internationally renowned composer and violinist who teaches at Louisiana State University. Winner of the 1985 American New Music Consortium Distinguished Service Award, Constantinides is in great demand as a guest composer and performer throughout the U.S. and Europe. Tonight's program features three of his compositions: Sonata No. 1 for Solo Violin, a serial work written in 1968; Sonata for Solo Piano, an eclectic work employing various styles that premiered in 1979; and Reflections V, a work for voice and chamber ensemble that premiered at Weill Recital Hall in Carnegie Hall in October.

Also, three works by Pape: Sorrows of the Moon, an erotic, languorous setting for baritone voice and tape of a poem by Baudelaire; Chamber Music, a setting of four James Joyce poems for soprano and guitar; and Folie a Deux for violin and piano, a virtuosic work whose unrelenting rapid figurations create a sense of exhilarating madness. The performers include violinist Dinos Constantinides, local piano virtuoso Robert Conway, oboist Harry Sargous of the U-M music faculty, baritone Tom Buckner of the acclaimed San Francisco-based Arch Ensemble, local soprano Janet Pape, and local folk and classical guitarists.

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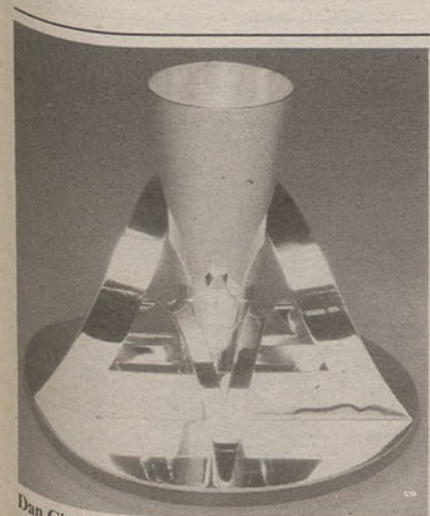
Roger Marcus. 8 p.m., Kerrytown Concert House. \$8-\$12. Reservations recommended. 769-2999.



Tap dancing is said to be the only purely American dance form. Austin on Tap Dance Theater, a 6-woman troupe from Austin, Texas, dedicated to promoting the art of tap dancing, showcases various styles of tap in a concert at EMU's Pease Auditorium, Sat., Dec. 5.

Austin on Tap Dance Theater: EMU Campus Life Lively Arts Series. Directed by choreographer Debra Bray, this 6-woman troupe from Austin, Texas, is one of the few professional dance companies in the country devoted to preserving and expanding the art of tap dancing. Their spirited, fast-paced show features a great variety of dance styles, from classical jazz and modern to avant-garde and ballet. Musical settings range from Meade Lux Lewis, Joe Jackson, and Leon Redbone to Sousa, Tchaikovsky, Claude Bolling, and a traditional Mexican polka. 8 p.m., Pease Auditorium, College Place (off Washtenaw just west of the water tower), EMU campus, Ypsilanti. Tickets \$9-\$12 (students, \$6-\$9) in advance and at the door. 487-1221.

Joe's Rings in a Merry Christmas": 12th Annual Catherine McAuley Health Center Benefit. Dancing to the music of the New York City-based Lester Lanin Orchestra in the Michigan League Ballroom, with dinner served in the various small rooms on the Michigan League's 2nd floor. Also, additional entertainment. One of the most successful fund-raising events in the entire U.S., this annual dinner dance last year raised more than \$250,000 for CMHC. This year's proceeds go to a new occupational therapy area and a rehabilitation courtyard for the McAuley Rehabilitation Program at St. Joseph Mercy Hospital. 8 p.m. (champagne reception), 9 p.m.-1 a.m. (dinner & dancing), Michigan League. Tickets \$400-\$1,000 per couple. For ticket information, call 572-3192.



Dan Givon's silverplate on brass "Kiddush Cup" is one of several pieces by artists from around the U.S. and Canada on exhibit in the "Festival of Jewish Liturgical Arts" at Temple Beth Emeth, Sat.-Sun., Dec. 5-6. Saturday night's exhibit is preceded by a concert of works by Israeli-born composer Bonia Shur.

"Festival of Jewish Liturgical Arts": Temple Beth Emeth. Also, December 6. Exhibit and sale of Jewish liturgical art in various media by artists from around the U.S. and Canada. Features Sabbath

candlesticks, Hannukah menorahs, Passover seder plates, and decorative art with Biblical or Jewish cultural themes, including ceramics, sculpture, fiber art, woodcarving, graphics, stained glass, and papercasting. This show is organized by Traditions: Art Judaica, a Cleveland-based traveling art gallery.

Also, tonight only, the exhibit is preceded by a concert by the Temple Beth Emeth Choir. The program features works by the Israeli-born composer Bonia Shur, director of liturgical arts at Hebrew Union College in Cincinnati. The concert is highlighted by a performance of one of Shur's major works, "The Hallel Psalms," a setting of Psalms 113-118 for soprano and baritone soloists, narrator, choir, marimba, and guitar. Also, two short pieces for choir, flute, and guitar based on Hasidic tunes, "Nerenenah" and "Yis'mach Moshe." Musical director is Temple Beth Emeth cantorial soloist Marilyn Krimm. Temple Beth Emeth rabbi Robert Levy takes the part of narrator in "The Hallel Psalms." 8 p.m. (concert), 9:30-10:30 p.m. (art show and sale), Temple Beth Emeth, 2309 Packard Rd. \$10 (includes concert ticket and admission to art show both days), \$5 (includes admission to art show on Sunday only). Tickets available at the door only. 665-4744.

"Accidental Death of an Anarchist": Performance Network. See 3 Thursday. 8 p.m.

"The Skin of Our Teeth": U-M University Players. See 3 Thursday. 8 p.m.

J. Parker Copley Dance Company. See 4 Friday. 8 p.m.

Handel's "Messiah": University Musical Society. See 4 Friday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. See 2 Wednesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 4 Friday. 8:30 & 11 p.m.

★Israeli Folk Dancing: Jewish Community Center. Also, December 12 & 19. All invited to join the U-M Israeli Student Association and their instructor, dance therapist Sara Berkovitz, for an evening of Israeli folk dancing. Instruction followed by request dancing. 9-11 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.

Johnny Copeland: Rick's American Cafe. See 4 Friday. 9:30 p.m.

FILMS

ACTION. "Breaker Morant" (Bruce Beresford, 1979). Excellent drama about three soldiers court-martialed on trumped-up charges during the Boer War. Nat. Sci., 7:30 p.m. "Gallipoli" (Peter Weir, 1981). Mel Gibson and Mark Lee star in this engrossing, skillfully-made antiwar drama about two idealistic enlistees in WW I. Nat. Sci., 9:30 p.m. CG. "North by Northwest" (Alfred Hitchcock, 1959). Cary Grant, Eva Marie Saint, James Mason. MLB 3; 7 & 9:30 p.m. HILL. "A Clockwork Orange" (Stanley Kubrick, 1971). Malcolm McDowell, Patrick Magee. Adaptation of the Anthony Burgess novel. MLB 4; 7 & 9:30 p.m. SS. "Risky Business" (Paul Brickman, 1983). Tom Cruise, Rebecca De Mornay. SA, 8 & 10 p.m. & midnight.

6 SUNDAY

Cobblestone Farm Country Christmas and Antique Show: Cobblestone Farm Association/Ann Arbor Parks Department. See 5 Saturday. Noon-4 p.m. (country Christmas), & 8:30 a.m.-4:30 p.m. (antique show).

★Christmas Art Fair: St. Francis Elementary Religious Education Program. See 5 Saturday. 8:30 a.m.-2 p.m.

★"Journey toward Wholeness": New Directions Single Adult Ministry. Every Sunday. John Sanford leads this spiritual growth course for single adults, with mini-lectures, discovery activities, and small group discussions. Coffee & refreshments. This Christian organization is open to all faiths and ages. 9:30-10:30 a.m., First Presbyterian Church Lewis Room, 1432 Washtenaw. Free. 994-9161.

Ann Arbor Record Show: Orangapoid Productions. A record junkie's heaven, with more than 30 dealers selling all sorts of rare and collectible used records and hard-to-find new records, including 45s, 78s, LPs, and EPs. Includes rock 'n' roll, rockabilly, Michigan rock, jazz, pop, blues, punk, funk, surf, thrash, trash, polka, garage, classical, country, heavy-metal, picture discs, Beatles, Monkees, Elvis, and more. Also, vintage jukeboxes, memorabilia, books, magazines, and posters. Patrons are permitted to carry in a small

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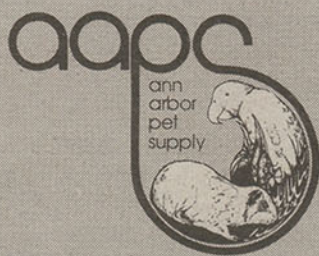
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number of records to trade or sell. (Dealer tables are sold out.) Organized by former Watusies lead singer Dan Mulholland (the man behind Orangapoid Productions). Similar shows last year drew huge crowds all day long. Come early, or someone else might snatch up the record you're looking for. Food and beverages from Tios Mexican Restaurant for sale. 9:30 a.m.-5 p.m., American Legion Hall, 1035 S. Main (just north of U-M Stadium). \$2. 665-2926, 434-2968.

★ "New Technologies: Leading Edges": Ann Arbor Unitarian Fellowship. Talk by Ann Arborite David Rasche, a consumer specialist and expert witness on the legal ramifications of computer technology. 10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.

★ "Rural Winter Birds": Washtenaw County Parks and Recreation Commission. The weedy farm fields and old hedgerows of Rolling Hills afford excellent food and cover for many species of wintering birds. Popular WCPARC naturalist Matt Heumann leads a walk through the park to look for some of these birds, explains how to identify them, and talks about their food preferences. Wear warm clothes, and bring binoculars and a bird book. 10 a.m., Rolling Hills County Park, 7660 Stony Creek Rd., Ypsilanti Twp. (Take US-23 south to Willis Rd. exit, head east on Willis to Stony Creek, and turn north.) Free. 971-6337.

★ All Girl Art Review on Tour. 2nd annual studio tour and sale by a group of area women artists who have been meeting regularly for more than four years to share ideas, support, and good food. The group has also been featured in three gallery shows. Today, several of the group members open their studios to the public. Includes costume portraits by Carlye Crisler, woven assemblages and purses by Jill Damon, mixed-media collages by Graceann Warn, drawings and fiber wall pieces by Chris Roberts-Antieu, fiber art by Carol Furtado, glass by Janet Kelman, and pottery by Frances Mackey. Noon-6 p.m. Maps are available in advance or the day of the tour at the Clay Gallery in Nickels Arcade or at 16 Hands Gallery, 119 W. Washington. Free. 761-1110.

★ Christmas Festival of the Arts. See 5 Saturday. Noon-5 p.m.

★ Christmas Festival of Lights: Domino's Farms. See 4 Friday. Noon-6 p.m.

★ Stinchfield Woods Outing: Sierra Club. All invited to join a hike (or cross-country ski, if there is enough snow) through this U-M forest preserve, a woody, hilly area with beautiful trails and scenery. The area also includes Peach Mountain (the site of the U-M Observatory), which affords a great view of the countryside. 1 p.m. Meet at City Hall parking lot for directions. Free. 482-9686.

★ "Christmas in Bloom at the Kempf House": Kempf House Center for Local History. See 5 Saturday. 1-4 p.m.

★ Big Winter Book Sale: Friends of the Ann Arbor Public Library. See 5 Saturday. 1-4:30 p.m.

★ "Family Traditions": Genealogical Society of Washtenaw County. Members share their family traditions and stories and show objects that have special meaning for their families. Bring a dish to pass for the potluck. All invited. 1:30 p.m., Glacier Hills Retirement Center Sunshine Room, 1200 Earhart Rd. Free. 1-397-8038.

★ "Winter Buds and Berries": Matthaei Botanical Gardens. Nature walk led by trained Botanical Gardens guides. 2 p.m. Meet on the front steps of the Matthaei Botanical Gardens conservatory, 1800 N. Dixboro Rd. Free. 763-7060.

★ "Jazz for Japan": Ann Arbor-Hikone Student Exchange Benefit. WUOM DJ Hazen Schumacher hosts this all-star jazz show to raise money to send 10 Ann Arbor public school students to Hikone, Ann Arbor's sister city in Japan, next summer. Performers include former Annie Award-winning clarinetist Morris Lawrence, the charismatic leader of the Afromusicology Ensemble; trumpeter Louis Smith of the U-M music faculty; a quartet led by former Urbations saxophonist Peter Klaver; the II-V-I Orchestra, a popular big band led by another former Urbations saxophonist, David Swain, and featuring vocalist Toni Burton; and the David Stearns Ensemble. Cash bar featuring Japanese beer. 2-6 p.m., Bird of Paradise, 207 S. Ashley. \$15 donation. 668-7965.

★ "Festival of Jewish Liturgical Arts": Temple Beth Emeth. See 5 Saturday. 2-5 p.m.

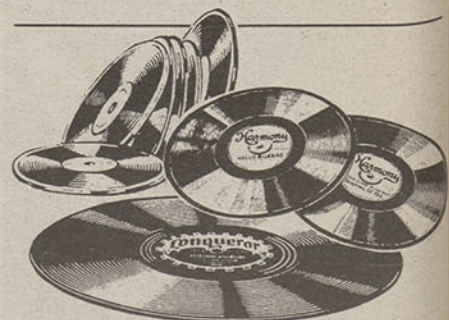
★ "Peter Pan": Peninsula Productions. See 27 November. 2 p.m.

★ "The Skin of Our Teeth": U-M University Players. See 3 Thursday. 2 p.m.

★ Handel's "Messiah": University Musical Society. See 4 Friday. 2 p.m.

★ "The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2, 3, & 4 p.m.

★ J. Parker Copley Dance Company. See 4 Friday. 4 p.m.



Record junkies from all over the area gather at the American Legion Hall on Sun., Dec. 6, to buy, sell, and trade all sorts of used, rare, and collectible records, from classic R&B and rockabilly to punk and polka.

★ Alternative Christmas Fair: Interfaith Council for Peace/First Baptist Church. Participants donate money in the name of a family member or friend to purchase chickens, cows, pigs, and goats for Third World villages, where the animals become a permanent source of meat, milk, or eggs for the villagers. The honorary donors are sent cards informing them of the gift made in their names. There are also a chicken, goat, and pig on display for children to enjoy, and young kids get a kick out of being able to buy a chicken (for a mere 50 cents) in the name of a parent or sibling.

Also, a holiday bazaar sponsored by SERRV, an ecumenical nonprofit marketing organization designed to provide a major alternative sales outlet to artisans in economically developing areas of the world. On sale are handcrafted items by Third World artisans, including silver and brass from India, jute and batiks from Bangladesh, amber from the Dominican Republic, olive wood carvings from Bethlehem, silver jewelry from Mexico and Thailand, weavings from Peru and Bolivia, dolls from many countries, and more. 4-7 p.m., First Baptist Church, 512 E. Huron. Free admission. 663-1870.

★ Annual Peace Award Ceremony: Ann Arbor Beyond War. Live via-satellite telecast from San Francisco of the 1987 Beyond War Award presented to the 120,000 past and present Peace Corps volunteers. Beyond War is an international educational organization dedicated to promoting nonmilitary solutions to international conflict. The telecast is followed by a local ceremony honoring Peace Corps volunteers from southeastern Michigan. 4-7:30 p.m., U-M Medical Center Taubman Bldg. Ford Amphitheater. (Park in the patient/visitor parking structure on E. Medical Drive, and enter the Taubman Bldg. from the 1st floor of the structure.) Free. 995-2951.



Baritone saxophonist Marvin "Doc" Holladay, a regular with the Duke Ellington Alumni Orchestra who got his start playing with Cannonball Adderly and Pepper Adams, offers a free workshop and performs two sets with his trio. It's part of Eclipse Jazz's "Java and Jazz" series. Sun., Dec. 6.

★ Doc Holladay Trio: Eclipse Jazz "Java and Jazz." Currently the director of jazz studies at Oakland University in Rochester, Michigan, Holladay is a veteran baritone saxophonist who has played with a wide range of jazz greats from Stan

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Kenton, Woody Herman, and Quincy Jones to Thad Jones and Benny Carter. During the past decade he has been touring with the Duke Ellington Orchestra and with Detroit drummer J. C. Heard, and he leads Oakland University's Afram Jazz Ensemble, as well as his own New Conceptions Orchestra. His latest solo LP, "Wings for the Spirit," is a tour de force exploration of the sonic possibilities and subtleties of saxophone and bass clarinet. Today, he performs two sets in a trio with bassist Marion Hayden and drummer George Davidson. Also, Holladay offers a free workshop at 4:30 p.m. Food and refreshments, including gourmet coffee, available. No alcohol. 5-7 p.m., Michigan Union Tap Room. Free. 763-0046.

"Accidental Death of an Anarchist." Performance Network. See 3 Thursday. 6:30 p.m.

*Israeli Folk Dancing: Hillel Foundation. Every Sunday. Instruction followed by request dancing. Beginners welcome. 7:30-10 p.m., Hillel, 339 E. Liberty. Free. 663-3336.

*U-M Arts Choral: U-M School of Music. Jonathan Hirsh conducts this all-campus student choir in a program that features Schuetz's Christmas Oratorio and two Buxtehude cantatas, "Command Thy Angel That He Come" and "The Newborn Babe." Also, U-M music student ensembles perform brass fanfares and a trio sonata. 7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 763-4726.



Ann Arborite Tuulikki Lehtinen, a Finnish native, celebrates Finland's Independence Day with a concert of solo piano music at the Kerrytown Concert House, Sun., Dec. 6.

*U-M Campus Chamber Orchestra: U-M School of Music. Yves Cohen conducts this all-campus student ensemble in performances of Schubert's Symphony No. 5, Saint-Saens's Carnival of the Animals, and Ravel's Pavanne for a Dead Princess. 8 p.m., Hill Auditorium. Free. 763-4726.

Piano Recital: Kerrytown Concert House. Recital by local professional pianist Tuulikki Lehtinen, a graduate of the Sibelius-Academy in Finland. The program includes works by Beethoven, Ravel, and Prokofiev. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 at the door. 769-2999.

Benefit Concert to Aid the Homeless: Day Drop-In Shelter Corporation. State Senator Lana Pollack hosts an evening of entertainment by a variety of popular Ann Arbor performers, including singer-actress Elise Bryant of the Common Ground Theater Ensemble, old-time jazz pianist James Dapogny of the U-M music faculty, the folk duo Mustard's Retreat, and the jazz duo of Stephanie Ozer and Kathy Moore. Proceeds to help fund a new day drop-in center for the homeless in Ann Arbor. 8 p.m., The Ark, 637 1/2 S. Main. \$10 or on a sliding scale based on ability to pay. 995-9066.

FILMS

CG. "The Third Man" (Carol Reed, 1949). Orson Welles, Joseph Cotten, Trevor Howard. Nat. Sci. 7 & 8:45 p.m. MED. "The Point" (Fred Wolff, 1971). Engaging animated tale about a little boy, born with a rounded head, who is banished from his homeland, where everything has a literal point. Narrated by Dustin Hoffman, with a charming Harry Nilsson score. MLB 4; 7, 8:45, & 10:30 p.m. SS. "Risky Business" (Paul Brickman, 1983). Tom Cruise, Rebecca De Mornay. SA, 8 & 10 p.m.

7 MONDAY

Big Winter Book Sale: Friends of the Ann Arbor Public Library. See 5 Saturday. 10 a.m.-8 p.m.

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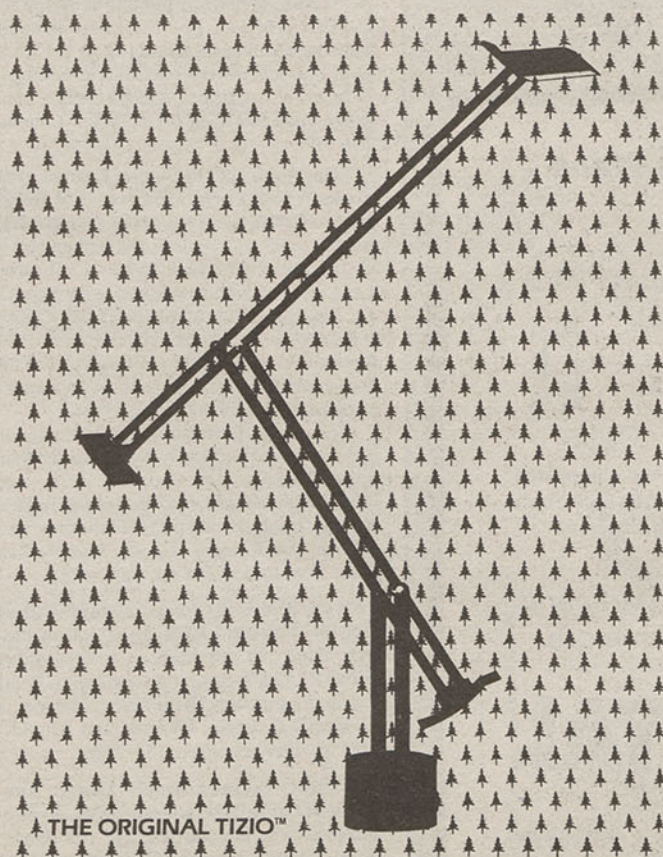
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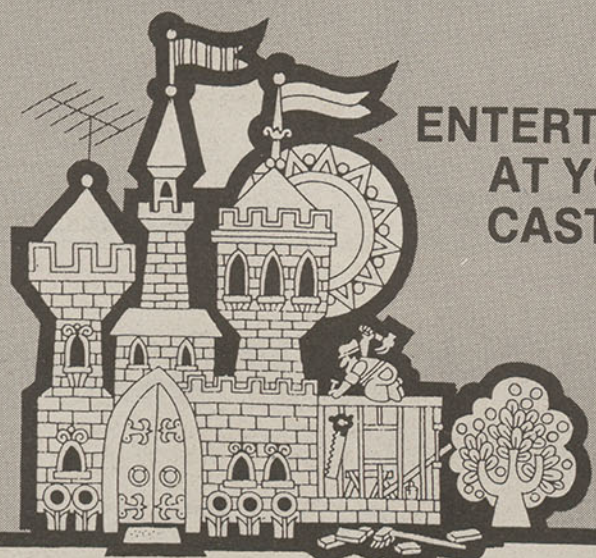
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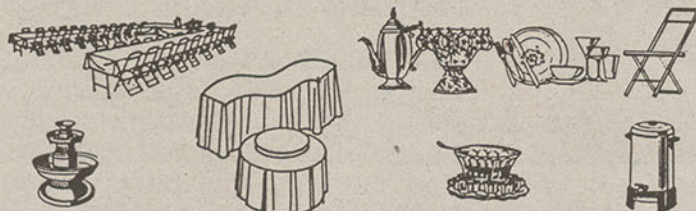
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Lunch & Listen: Faculty Women's Club. Talk by U-M social work professor Kristine Ann Siefert. Topic to be announced. 11:30 a.m.-1 p.m., Michigan League Michigan Room (2nd floor). \$6.50 (includes lunch). Reservations required by December 3. 761-6095.

★Square Dancing: U-M A-Squares. Every Monday. Round dance lessons followed by dancing for experienced dancers. No partner necessary. All invited. 7-10:30 p.m., Michigan Union location to be announced. Free. 437-8828 (eves.).

★Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission. Every Monday and Wednesday (7-8 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. 7 p.m., Briarwood Mall Grand Court. Free. 973-2575.

★"English Cheese Tasting": Zingerman's. Sample several traditional English farmhouse cheeses, including farmhouse cheddar, Cheshire, single Gloucester, Lancashire, sage Derby, and more. 7 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663-DELI.

★Weekly Meeting: Society for Creative Anachronism. Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Preceded by a short business meeting. 7:30 p.m., Michigan League, room to be announced. Free. 769-1675.

★"Summit Celebration": Interfaith Council for Peace/SANE/Women's Action for Nuclear Disarmament. In celebration of the opening of the U.S.-U.S.S.R. summit in Washington, D.C., and the anticipated signing of the INF Treaty, an hour-long program with speakers and musical entertainment to be announced. Also, audio and visual aids illustrating by how much (and how little) the INF (intermediate nuclear forces) Treaty reduces nuclear weapons, with discussion of further steps to be taken to end the nuclear arms race. Refreshments. 7:30 p.m., First Baptist Church Fellowship Hall, 512 E. Huron. Free. 663-1870.

U-M Men's Basketball vs. Western Michigan University. 7:30 p.m., Crisler Arena. \$9. 764-0247.

★Ann Arbor Recorder Society. All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. 7:45-9:45 p.m., Forsythe School band room, 1655 Newport Rd. at Sunset. \$25 annual dues. (First-time visitors welcome free.) 663-3117, 665-5758, 769-7083.

★"Sculptures": U-M School of Art. Lecture by U-M art professor Lou Marinaro, in conjunction with the opening of an exhibit of his work at the U-M Museum of Art (see Galleries listing). 8 p.m., U-M Art & Architecture Bldg. Lecture Hall (room 2104), 2000 Bonisteel Blvd., North Campus. Free. 764-0397.

★"Our Roots and the Future: Current Theological Topics": U-M Program on Studies in Religion Fall Lecture Series. Lecture by Irving Greenberg, an Orthodox rabbi who is also president and co-founder of the National Jewish Center for Learning and Leadership. Greenberg is best known as a lecturer on the Holocaust as an historical transforming event and on Israel as the beginning of a third era in Jewish history. His topic tonight is "The Covenant Revisited: Transformation and Continuity in Contemporary Judaism."

Greenberg's lecture is the last in a series of weekly lectures on various topics by twelve different prominent visiting theologians. Also, on most Tuesdays Shaman Drum Bookshop hosts a reception and book-signing party for the previous night's lecturer (see listings). 8 p.m., Modern Languages Bldg. Auditorium 3. Free. 764-4475.

★U-M University Band/Campus Band: U-M School of Music. Eric Becher conducts the University Band, an ensemble of music students, and Erich Rombach conducts the Campus Band, an all-campus ensemble. The program includes works by Copland, Grainger, Hanson, and Arnold. 8 p.m., Hill Auditorium. Free. 763-4726.

Fair Rent Weekend Benefit Dance: Ann Arbor Citizens For Fair Rent. Features sets by two of Ann Arbor's most popular rock 'n' roll dance bands, The Fugue, a neo-folk/rock quartet with psychedelic transmission, and Tracy Lee and the Leonards, a paleo-psychobilly quintet featuring the vocals and original songs of lead singer Tracy Lee Komarmy and guitarists Dick Siegel and George Bedard. A fund-raiser for Ann Arbor Citizens for Fair Rent campaign to put a rent stabilization ordinance on the April city ballot. 9:30 p.m., The

Blind Pig, 208 S. First. Tickets \$4 in advance and at the door. For advance tickets, call 665-5950.

FILMS

ACTION. "The Good Fight" (Mary Dore, Sam Sills, & Noel Buckner, 1983). Superb documentary about American volunteers battling Fascism in the Spanish Civil War. Nat. Sci., 7 & 9 p.m.



State Senator Lana Pollack hosts a concert to benefit the Day Drop-In Shelter, temporarily relocated in the old Michigan National Bank building on South Ashley. Performers include (clockwise from top left) the jazz duo of Stephanie Ozer and Kathy Moore, jazz pianist Jim Dapogny, the folk duo Mustard's Retreat, and singer-actress Elise Bryant. The show is at The Ark, Sun., Dec. 6.

8 TUESDAY

★Drop-In Storytimes: Ann Arbor Public Library. See 2 Wednesday. 9:30-10 a.m., West Branch, Westgate Shopping Center.

★Morning Coffee: Coterie-Newcomers Club of Ann Arbor. Informal; children welcome. Coterie is open to all women who have moved or returned to the Ann Arbor area within the past two years. 10 a.m.-noon. Free. For location and information, call 973-2446.

"Crises and Triumphs in Multilateral Cooperation": U-M Turner Geriatric Services Distinguished Lecturer Series. Talk by U-M political science professor Harold Jacobson. Second in a series of six monthly lectures by distinguished authorities in a wide range of studies. 10 a.m., Kellogg Eye Center Auditorium, 990 Wall St. \$10 for the entire six-lecture series. To register for the series, call 764-2556.



Theodore Morrison, the U-M music school's new director of choirs, conducts the University Choir and the University Symphony Orchestra in a performance of Brahms's magnificent German Requiem. The free concert is presented Wed., Dec. 9, as a farewell gift to outgoing U-M president Harold Shapiro and his wife, Vivien.

★"The Closing of the American Mind": Ann Arbor Public Library "Booked for Lunch." U-M English professor Bernard Van't Hul discusses Allan Bloom's bestseller, a provocative, highly controversial indictment of changes in American higher education over the past 25 years. Broadcast live on cable channel 8. Bring a sack lunch, coffee &

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***Nicholas Delbanco: U-M English Department Visiting Writers Series.** Fiction reading by this versatile writer, currently the director of the U-M creative writing program. Praised by John Gardner as "one of our greatest writers," Delbanco has written ten novels, including an acclaimed trilogy about the Sherbrooke family of Vermont, along with a widely praised collection of short stories (*About My Table*); a biographical portrait of Conrad, Crane, Ford, James, and Wells at the turn of the century; and the recent *Beaux Arts Trio*, a portrait of the celebrated piano trio. The premiere of his recently completed expressionistic drama, "Wolf," will be presented by the U-M in March. 4 p.m., Rackham East Conference Room. Free. 764-6296.

***Irving Greenberg: Shaman Drum Bookshop.** See 1 Tuesday. Today's guest is Orthodox rabbi Irving Greenberg (see 7 Monday listing). 4-6 p.m.

***Weekly Meeting: The Jugglers of Ann Arbor.** See 1 Tuesday. 6:30-9:30 p.m.

***"Amazing American Spoon Foods": Zingerman's.** Sample a variety of delicious preserves made by American Spoon Foods of Petoskey, including wild blueberry preserves, wild grape jelly, winter pear conserve, no-sugar apple butter, and low-calorie spoon fruits. 7 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663-DELI.

***Bird Care Clinic: Humane Society of Huron Valley.** Topics include caging, feeding, handling, health care, and training of cage birds. Equipment and birds are on hand for demonstration purposes. Includes a question-and-answer period. 7-9 p.m., red (Dixboro) schoolhouse, northwest corner of Plymouth and Cherry Hill Rds., just east of US-23. Free. 662-5545.

***Holiday Music: Briarwood Mall.** See 1 Tuesday. Tonight: the Lakeside Singers, a 25-member chorus from Whitmore Lake directed by George Scott. 7 p.m.

***General Meeting: Amnesty International of Ann Arbor.** Discussion of the local chapter's adopted prisoners of conscience and of several campaigns to focus attention on human rights violations by the governments of Iran, Cambodia, and Sri Lanka. All invited. 7:30 p.m., Michigan Union location to be announced. Free. 930-0646.

***General Meeting: Ann Arbor Chapter of the Embroiderers' Guild of America.** All invited to come work on their current stitching project and socialize with other embroiderers. Refreshments. 7:30-9:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 971-0003.

***"Stewards of the Land: Blending the Technical with the Spiritual": Ecology Center.** David Lynch and Susan Bonsall discuss farming without chemicals or animal exploitation, as well as other aspects of the relation between people and the land. Lynch operates a 150-acre organic farm in Colorado, and Bonsall runs a smaller farm in New Hampshire. Both operations are "Stewardship Farms," a network of communities in the U.S. and Canada dedicated to promoting wholesome food sources through care and renewal of the earth. 7:30 p.m., Michigan League Henderson Room. Free. 761-3186.

***"The So-Called Colors of Auras": Rudolf Steiner Institute.** See 1 Tuesday. 8-10 p.m.

***U-M Early Music Ensemble: U-M School of Music.** Edward Parmentier directs this top-notch music student ensemble in performances of Elizabethan and Jacobean instrumental and vocal music. Includes motets by Bach, Schuetz, Byrd, and Schein, along with solo arias from Bach cantatas, instrumental works by Haydn, and music for Renaissance winds. 8 p.m., U-M School of Music Bldg., organ recital hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

Intersect Theater. Also, December 9. A concert of experimental performance pieces blending theater, movement, and voice created by Intersect Theater co-directors Ariel Weymouth-Payne of the EMU dance faculty and Kiro Kopulos, an EMU graduate. The program features three new works, "Dances from One, Part I," "Vox Laboratory Experiments: Before the Dolphin," and "Pipe Flashbacks." Performers include Weymouth-Payne, Kopulos, Suzanne Willetts, and Toni Miller. Original music by Jeffrey Stolett and Joseph Pratt. 8:30 p.m., Performance Network, 408 W. Washington. \$5 at the door. 769-1574, 930-2979.

Open Mike Night: MainStreet Comedy Showcase. See 1 Tuesday. 8:30 p.m.

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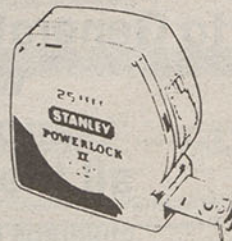
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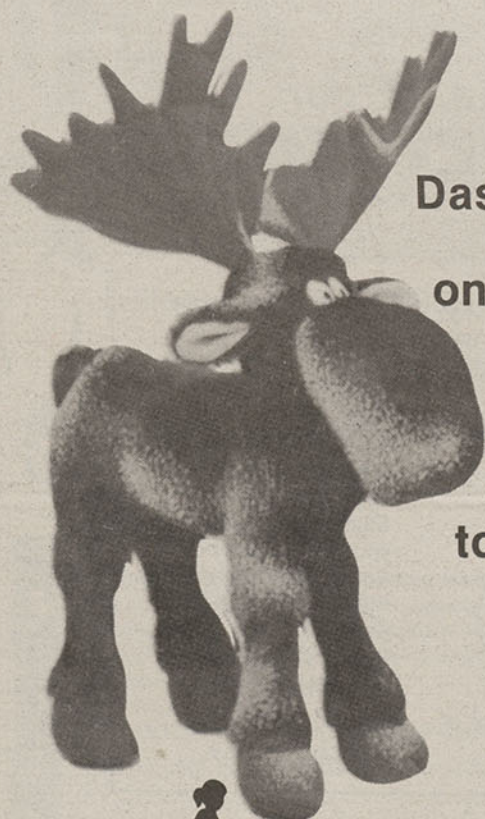


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9 WEDNESDAY

★ **Drop-In Storytimes: Ann Arbor Public Library.** See 2 Wednesday. 9:30-10 a.m., Loving Branch, 3042 Creek Drive; and 10:30-11 a.m., main library, 343 S. Fifth Ave.

★ **"Yugoslavia: Impressions from a Recent Trip":** U-M Center for Russian and East European Studies. Talk by U-M political science professor William Zimmerman, author of the recently published *Open Borders, Non-Alignment, and the Political Evolution of Yugoslavia*. Bring a bag lunch. Noon, Lane Hall Commons, 204 S. State. Free. 764-0351.

★ **"Knitting for All Ages":** Jewish Community Center. See 2 Wednesday. 1-2:30 p.m.

★ **"Special Boston Tea Party Preview":** Zingerman's. Sample a variety of fine estate-grown teas from India, Sri Lanka, and more. (December 16 is the 214th anniversary of the Boston Tea Party.) 7 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663-DELL.

★ **Holiday Music: Briarwood Mall.** See 1 Tuesday. Tonight: the Trenton High School Jazz Band. 7 p.m.

★ **Drop-In Holiday Demonstrations at Kerrytown.** See 2 Wednesday. Tonight: representatives from Encore Studio demonstrate "Holiday Hair Styling Tips and Skin Care for Men." 7:15-7:30 p.m.

★ **U-M University Choir/University Symphony Orchestra: U-M School of Music.** Theodore Morrison conducts these two excellent music student ensembles in a performance of Brahms's German Requiem. Soloists are two music faculty stars, soprano Lorna Haywood and baritone Leslie Guinn. The program is dedicated to outgoing U-M president Harold Shapiro and his wife, Vivian. 8 p.m., Hill Auditorium. Free. 763-4726.

★ **"Patience": U-M Gilbert & Sullivan Society.** Also, December 10-13. Mary Anne Nemeth directs Gilbert & Sullivan's comic opera, a high-spirited spoof of the aesthetic wars of late-19th-century England. The action centers on the rivalry between a properly Victorian "idyllic poet" and a "fleshly poet" devoted to the sensual excesses and moral libertinism of the Pre-Raphaelite movement. "Patience" is known mainly for its extravagant comic energy and for its many memorable tunes, including "Pretty, Pretty Maiden," "The Soldiers of Our Queen," and "In a Doleful Train." The cast stars Jane Schoonmaker Rogers, Peter John Hedelesky, and David Mosher. Music director is Francis Cianfrocca. 8 p.m., Lydia Mendelssohn Theater. Tickets \$5 (Wed.), \$7-\$8.50 (Thurs. & Sun.), \$7.50-\$9 in advance by calling 761-7855 or (beginning December 7) at the Michigan League Box Office.

★ **"Season of Joy": Community High School Fine Arts Repertory Company.** See 4 Friday. 8 p.m., Community High School Craft Theater.

Intersect Theater. See 8 Tuesday. 8:30 p.m.

★ **Comedy Jam: MainStreet Comedy Showcase.** Also, December 10. Features several MainStreet favorites to be announced. Alcohol is served. Every Wednesday is a nonsmoking show. 8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Cover charge ranges from \$2 to \$11. Call ahead to find out the cover charge for any particular night. 996-9080.

FILMS

No films.

10 THURSDAY

★ **39th Annual Greens Market: Ann Arbor Branch of the Women's National Farm and Garden Association.** This popular pine-scented festival features freshly cut greens in a variety of custom-decorated wreaths, centerpieces, table arrangements, bows, ribbons, and ornaments. Plain wreaths, boughs, and other materials available for do-it-yourself arrangements. New attractions this year include country herbs and seasonings, hand-dipped chocolates, personalized stationery, Victorian gifts, Christmas ornaments, and a What Ho! Go-Blue shop. Also, the usual hand-knitted and other handcrafted items, attic treasures, and baked goods. Raffle of items donated by Matthew Hoffmann, Urban Jewelers, Dapco Co., and other local merchants. Proceeds to fund a U-M School of Natural Resources scholarship, a Matthaei Botanical Gardens internship, and other community projects. Lunch served, 11:30 a.m.-1:30 p.m. 10 a.m.-3 p.m., Women's City Club, 1830 Washtenaw. Free admission. 665-3509.

★ **Arts at Mid-Day: Michigan Union Arts Programs.** Baritone Blane Shaw, a U-M music school graduate student with a budding professional career, performs spirituals and songs by Handel and Copland. 12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.

★ **"British Isles": Michigan League International Night.** See 3 Thursday. 4:30-7:30 p.m.

★ **Holiday Music: Briarwood Mall.** See 1 Tuesday. Tonight: the Bryant Elementary School Choir. 7 p.m.

★ **Drop-In Holiday Demonstrations at Kerrytown.** See 2 Wednesday. Tonight: representatives from Toybox Unlocked demonstrate "This Year's Best Toys." 7:15-7:30 p.m.



Celebrated masters of classic scat, the Swingles Singers perform everything from French madrigals and Bach to Lennon & McCartney. They're at Hill Auditorium, Thurs., Dec. 10.

★ **Monthly Meeting: Ann Arbor Democratic Socialists of America.** Local delegates to last weekend's national convention in Washington, D.C., report on DSA's decision about whether to support Jesse Jackson's presidential campaign and other issues. All invited. 7:30 p.m., Guild House, 802 Monroe. Free. 665-5652.

★ **Public Law School: Washtenaw County Trial Lawyers Association.** See 3 Thursday. Tonight: Ypsilanti attorney Walter Hamilton discusses real estate and probate law relating to sales, rentals, wills, and competency. 7:30-9 p.m.

★ **U-M Men's Basketball vs. Austin Peay.** 7:30 p.m., Crisler Arena. \$9. 764-0247.

★ **Bert Schierbeek: Netherlands America University League.** This famed Dutch poet, who in 1980-1981 served as the U-M's first Dutch writer-in-residence, returns to Ann Arbor to celebrate the publication of Charles McGeehan's English translation of Schierbeek's *Cross Roads*, a collage of prose and poetry. McGeehan's translation of *Cross Roads* is published by Katydid Press in Oakland, Michigan. Schierbeek reads excerpts from this work and signs copies of it. 8 p.m., U-M International Center, 603 E. Madison. Free. 764-5370, 994-9276.

★ **Chris and Bill Barton Christmas Concert: The Ark.** This popular local husband-and-wife duo performs a variety of instrumental Christmas music, along with their usual repertoire of American and Irish traditional and contemporary folk music. The Bartons are joined by Susan Gardstrom, Chris Barton's sister, on vocals and various instruments for part of the concert. Chris, a member of the Song Sisters, sings and plays banjo, hammered and lap dulcimer, autoharp, recorders, piano, and guitar. Bill, a member of the bluegrass quintet Footloose, plays guitar, fiddle, and mandolin. The Bartons have released two cassette recordings, "Music from Our Living Room" and "Glad Tidings," which includes much of the Christmas music they perform tonight. 8 p.m., The Ark, 637 1/2 S. Main. \$6.50 (members & students, \$5.50) at the door only. 761-1451.

★ **The Swingles Singers: University Musical Society.** Hailed worldwide as masters of classical scat, or "mouth music," this 8-member English choral ensemble, led by Alabama native Ward Swingle, applies impeccable technique and precise harmony to everything from early French madrigals, Bach, and Mozart to Gilbert & Sullivan, Scott Joplin, and Lennon & McCartney. Their approach, and their appeal, transcends conventional boundaries of musical taste. The concert is preceded by a lecture on "Humor in Music" by First Presbyterian Church music director Donald Bryant (7 p.m., Rackham Auditorium). 8 p.m., Hill Auditorium. Tickets \$5-\$12 in advance at Burton Tower and at the door. 764-2538.

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"Season of Joy": Community High School Fine Arts Repertory Company. See 4 Friday. 8 p.m., Community High School Craft Theater.

"Patience": U-M Gilbert & Sullivan Society. See 9 Wednesday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 9 Wednesday. 8:30 p.m.

FILMS

No films.

11 FRIDAY

★ "Like Mama Used to Make . . . and More": Kitchen Port. Sample dishes prepared from some of the more than 400 treasured recipes from Ann Arbor Jewish homes featured in this cookbook compiled by Ann Arbor Hadassah. 11 a.m.-2 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ Christmas Festival of Lights: Domino's Farms. See 4 Friday. 5-9 p.m.

★ Annual D'Elia Pearl and Classic Jewelry Show: Bay's Arcade Jewelry Shop. Also, December 12. A huge selection of pearls and pearl jewelry, along with some classic 14k and 18k gold jewelry. Founded in 1856, B. D'Elia is the world's oldest and most prestigious pearl jeweler. Also, a collection of Baume & Mercier watches. 5:30-9 p.m., Bay's Arcade Jewelry Shop, 16 Nickels Arcade. Free. 665-0551.

★ Drop-In Holiday Demonstrations at Kerrytown. See 2 Wednesday. Tonight: representatives from Vintage to Vogue demonstrate "Dressing Up from Head to Toe." 7:15-7:30 p.m.

U-M Ice Hockey vs. Miami (Ohio). 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

Bi-Weekly Meeting: Expressions. Also, December 25. This week's topics: "What Do I Value in My Life that I Didn't Value Then?"; "What Have I Learned from My Past Relationships?"; and charades. Expressions is a ten-year-old group that provides people of all ages, occupations, lifestyles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25-70. 8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. \$3 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). 996-4127.



The popular local acoustic duo of Bill and Chris Barton perform a variety of instrumental Christmas music, along with their usual repertoire of American and Irish traditional and contemporary folk music. At The Ark, Thurs., Dec. 10.

★ General Meeting: Singleshup Ministries. A Christmas service featuring a talk on "The Meaning of Christmas" by Bob Christensen of Singleshup Ministries, Christmas carol singing, and flute and piano Christmas music. Also, a collection for Arbor Haven, the Salvation Army's shelter for

the homeless in Ann Arbor. Singleshup is a nondenominational adult singles group for people interested in meeting people and in fellowship through programs, dinners, recreation, workshops, and study groups. 7:30 p.m., Huron Hills Baptist Church, 3150 Glazier Way. Free. 973-7122, 769-6299.

★ "An Introduction to the Varieties of Jewish Secularism": Jewish Cultural Society Oneg Shabbat. Talk by Harold Gales, a leader of the secularist community of Detroit. 7:30 p.m., 2678 Page (off Jewett from Packard). Free. 665-2825.

★ "An Evening of Indian Dance and Music": U-M Center for South and Southeast Asian Studies. Malini Srirama, Ann Arbor's world renowned exponent of classical Indian dance, and her students present "Gopi Krishna Leela," a classical Indian dance-drama in the bharatnatyam style. Bharatnatyam, a South Indian style, is a strict, stylized classical form rooted in the Vedic religious traditions. The program also includes sitar music and other classical Indian music by U-M students. Dilip Lahiri, the consul general of the Indian consulate in Chicago, is on hand to give a short talk. 7:30-9:30 p.m., U-M School of Education Bldg. Schorling Auditorium, 610 E. University. Free. 936-2344.

★ "Christmas in the Market Place": St. Andrew's Players. Also, December 12. Ted Heusel directs Henri Gheon's drama about a band of strolling Gypsy players who put on a Nativity play. "Christmas in the Market Place" brings the story of the Nativity alive in all its majesty, contrasting the simple humors of the Gypsy family with their devout interpretation of the greatest of subjects," says the play's English translator, Eric Crozier. The play was first performed in English in the crypt of St. Paul's Cathedral in London on Christmas Eve, 1943, and it has remained one of the most popular Christmas plays ever since. The cast includes Sandy Hudson, Nancy Heusel, Heather Hudson, Thomas Franks, and John Stephens. 7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 663-0518.

★ "Amahl and the Night Visitors": First Congregational Church. Also, December 12. U-M voice professor Willis Patterson, who played Balthazar in the best-known TV version of "Amahl," directs Gian-Carlo Menotti's popular Christmas opera about a crippled peasant boy and his mother who are visited by three kings following the Christmas star. This production features a cast of local actors, along with the church choir and soloists. Some of the performers are veterans of Our Own Thing, a program Patterson has run for years offering free music lessons to local kids who can't afford to pay for music lessons. 7:30 p.m., First Congregational Church, 608 E. William at S. State. Tickets \$5 (children & seniors, \$1.50; family, \$10) in advance at the church office and at the door. 662-1679.

★ Brothers: The Gay Socializing Alternative. Also, December 23. A casual, comfortable occasion for socializing among gay men. 8-11 p.m., Guild House, 802 Monroe. Free. 763-4185, 763-8899.

★ "A Christmas Carol": Ann Arbor Dickens Fellowship. Also, December 12. Charles Dickens, played by U-M English professor Bert Hornback, reads his Christmas classic. A quintessential Ann Arbor Christmas tradition. Hornback's readings are preceded (at 7:45 p.m.) by a short program of Scottish bagpipe music and followed by caroling led by members of the U-M Men's and Women's Glee Clubs. Get there early; people are turned away disappointed every year. 8 p.m., U-M Museum of Art, S. State at S. University. Free, but tickets are required. Advance tickets available at Borders' Book Shop and the U-M Museum of Art Museum Shop. 764-0395.

Spinning Stars Square Dance Club. With caller Dave Walker. All experienced dancers invited. 8-10:30 p.m., Forsythe School, 1655 Newport Rd. \$5 per couple. 663-9529.

★ International Folk Dancing: U-M Folk Dance Club. See 4 Friday. 8-11 p.m., Michigan Union Anderson Room.

★ U-M Symphony Band/Concert Band/Wind Ensemble: U-M School of Music. H. Robert Reynolds and Donald Schleicher conduct these popular music student ensembles. Program to be announced. 8 p.m., Hill Auditorium. Free. 763-4726.

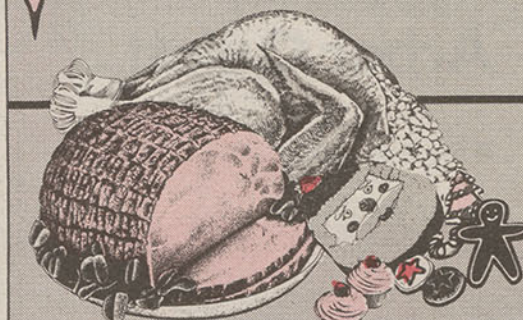
★ EMU Symphony Orchestra: EMU Music Department. Russell Reed directs this EMU music student ensemble in performances of Couperin's Overture and Allegro and Charbier's Espana. 8 p.m., Pease Auditorium, EMU campus, Ypsilanti. (Take Washtenaw to College Place, just before the water tower, and turn left.) Free. 487-4380.

Skye: Ann Arbor Council for Traditional Music and Dance House Concert. This folk trio includes

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LIFE & IRA'S

10 p.m.-1 a.m., Canterbury House, 218 N. Division at Catherine. Free. 665-0606.

Dance Jam: People Dancing Studio. See 6 November. 10 p.m.

FILMS

AAFC. "Little Big Man" (Arthur Penn, 1970). Dustin Hoffman, Faye Dunaway, Martin Balsam, Chief Dan George. MLB 3; 7 & 9:30 p.m. CG. "It's a Wonderful Life" (Frank Capra, 1946). James Stewart, Donna Reed, Lionel Barrymore. Nat. Sci., 7 & 9:30 p.m.

12 SATURDAY

Holiday Ride Plus: Ann Arbor Transportation Authority. See 5 Saturday. All day.

***"Pearl Angels":** Golden Age Showcase. Ann Frey shows how to use pearls to create angel forms for use as Christmas ornaments. 9 a.m.-noon, Golden Age Showcase, Kerrytown (upstairs). Free. 996-2835.

Holiday Magic Workshop: Ann Arbor Art Association. See 5 Saturday. 9 a.m.-noon & 1-4 p.m. (2 sessions today).

***Annual Pearl and Classic Jewelry Show:** Bay's Arcade Jewelry Shop. See 11 Friday. 9:30 a.m.-5:30 p.m.

***"Christmastime at the Food Co-op":** Ypsilanti Food Co-op. Displays, recipes, and information for making Christmas gifts of food. Also, information on how to make wreaths, table centerpieces, tree decorations, and potpourri from herbs. 10 a.m.-2 p.m., Ypsilanti Food Co-op, 312 N. River St., Depot Town, Ypsilanti. Free. 483-7598.

***Jesse Richards Art Exhibit.** Display of jewelry and other wearable metal art by Jesse Richards, a versatile local artist best known as a singer, songwriter, and dancer. Richards also signs copies of her newly released cassette, "To Every Heartbeat." Refreshments. Free. 10 a.m.-3 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Free. 995-2972.

Crystal Show and Sale: As Above. A large selection of quartz crystals, gemstones, and jewelry from Arkansas, Brazil, Peru, Uruguay, and the Dominican Republic. 10 a.m.-5 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free admission. 971-6581, 971-3980.

***"The Michigan League Cookbook":** Kitchen Port. Sample dishes prepared from recipes from the Michigan League kitchens. 11 a.m.-2 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

***Christmas Caroling: Liberty Square.** Also, December 19. Traditional Christmas carols performed by local church and school choirs to be announced. Followed at 2 p.m. by a preview of Young People's Theater's current production, "Riding the Stars" (see 17 Thursday listing). 11 a.m.-2 p.m., Liberty Square, 515 E. Liberty. Free.

***"Christmas in Bloom at the Kempf House":** Kempf House Center for Local History. See 5 Saturday. 11 a.m.-4 p.m.

***"Santa Paws":** Humane Society of Huron Valley. See 5 Saturday. 11 a.m.-4 p.m.

***"Holiday Skies"/"The Christmas Star":** U-M Natural Science Museums Planetarium. See 5 Saturday. 11:30 a.m. ("Holiday Skies"), 2, 3, & 4 p.m. ("The Christmas Star").

***Christmas Festival of Lights: Domino's Farms.** See 4 Friday. Noon-6 p.m.

U-M Men's Basketball vs. Eastern Michigan University. 2 p.m., Crisler Arena. \$9. 764-0247.

***"Expanding Health Care Access in Michigan: What Lies Ahead?":** Gray Panthers of Huron Valley. A panel of people who attended a statewide conference on "Health Care for People in Michigan" in Lansing earlier this month report on the conference and discuss what steps to take next. The conference was sponsored by the Coalition for Access to Health Care. Refreshments. Gray Panthers is an intergenerational group for all ages. All invited. 2-4 p.m., Fire Station, 2nd floor conference room, 107 N. Fifth Ave. Free. 663-0786.

***"Patience":** U-M Gilbert & Sullivan Society. See 9 Wednesday. 2 & 8 p.m.

***"The Nutcracker" Ballet:** Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. See 11 Friday. 2 p.m.

***"The Nutcracker" Ballet:** University Musical Society. See 11 Friday. 2 & 8 p.m.

***"Hansel and Gretel":** Pioneer High School Theater Guild. Also, December 13. Pioneer High drama teacher Mervil Miller and Pioneer High

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Jonathan L. Marwil

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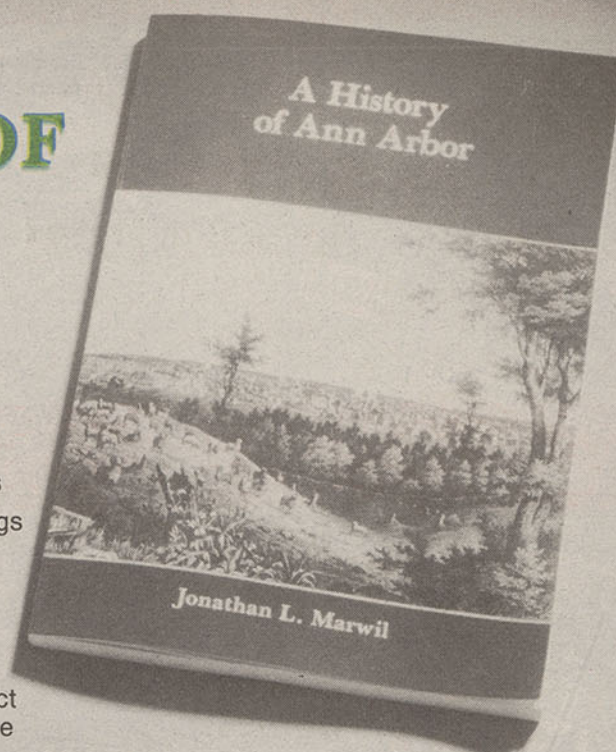
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U-M Office of Major Events. This acclaimed and very popular young saxophonist is known for his inventive, beguilingly melodic improvisations in a style that blends traditional, mainstream jazz with sleek, moody R&B. He's worked with such jazz fusion stars as Jeff Lorber and Kashif, and he's released two best-selling solo LPs, "Gravity" and the recent "Duotones." 8 p.m., Hill Auditorium. Tickets \$16.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

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graduate Tonya Knox direct current Pioneer students in Moses Goldberg's adaptation of the classic fairytale, which blends elements of Chinese theater, commedia del l'arte, improvisation, and audience participation. (The audience makes choices during the course of the play which influence the outcome of the action.) 3 p.m., Pioneer High School Little Theater, 601 W. Stadium at Main. \$2 in advance and at the door. 994-2120.

10th Annual Boar's Head Festival: Concordia College. Also, December 13. More than 40 children from St. Paul's Lutheran School in Ann Arbor join Concordia College students, faculty, and staff in a cast of over 200 to perform this traditional English pageant celebrating Christ's victory over sin and evil. Continuous musical narration is provided by the 60-voice Concordia Choir, accompanied by a 20-piece orchestra. Also, today's 4 p.m. program includes a traditional English feast. 4 & 7:30 p.m., Chapel of the Holy Trinity, 4090 Geddes Rd. at US-23. \$5 (\$25 for today's 4 p.m. festival & feast). The festival usually sells out well in advance. For reservations, call 995-7300.

2nd Annual "Raise the Roof" Fund-Raiser: Performance Network. An all-star evening of entertainment by several of Ann Arbor's most creative and popular performing artists. Musical entertainment features harmonica wizard Peter Madcat Ruth, veteran singer-songwriter Jay Stielstra (author of the "North Country Opera"), and others to be announced. Theatrical performances include the hilariously mischievous "talking mime" O. J. Anderson, excerpts from a one-woman work-in-progress by singer-actress Elise Bryant of the Common Ground Theater Ensemble, adaptations of European folktales by Wild Swan Theater, and Dorothy Parker's short play "Here We Are" by the La! ensemble, which scored a hit last month with its "Evening with Aleister Crowley." Also, modern dance performances by U-M dance professor Gay Delanghe and by choreographer Whitley Setrakian and her 1987 Annie Award-winning troupe, People Dancing. Emcee is Ann Arbor's favorite music impresario-in-exile, Joe Tiboni. The show is followed at 10 p.m. by dancing to the contemporary rock 'n' roll of Ann Arbor's Iodine Raincoats. Refreshments.

Proceeds to help finance the creation of a new performance space in the Artists Network facility (on the west side of the parking lot across from the present Performance Network theater), as well as expansion of lighting and sound systems and enlargement of seating capacity. 6 p.m., Performance Network, 408 W. Washington. Tickets \$12 (for the entire evening) in advance at Herb David Guitar Studio, the West Side Book Shop, and Afterwords; and at the door. Tickets \$4 (for the dance) at the door. 663-0681.

U-M Ice Hockey vs. Miami (Ohio). 7:30 p.m., Yost Ice Arena. \$4-\$5 (students, \$3). 764-0247.

"Christmas in the Market Place": St. Andrew's Players. See 11 Friday. 7:30 p.m.

"Amahl and the Night Visitors": First Congregational Church. See 11 Friday. 7:30 p.m.

Swingin' A's Square Dance Club. All experienced dancers invited. Caller is Dave Walker. 8-11 p.m., Forsythe School, 1655 Newport Rd. \$6 per couple. 971-7197, 665-2593.

Kenny G.: U-M Office of Major Events. This acclaimed and very popular young saxophonist is known for his inventive, beguilingly melodic improvisations in a style that blends traditional, mainstream jazz with sleek, moody R&B. He's worked with such jazz fusion stars as Jeff Lorber and Kashif, and he's released two best-selling solo LPs, "Gravity" and the recent "Duotones." 8 p.m., Hill Auditorium. Tickets \$16.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

"Strenna di Natale di musica": Ars Musica. Ann Arbor's world-class baroque ensemble presents "A Christmas present of music" under the direction of guest artist Nicholas McGegan, the brilliant young English conductor who is widely regarded as the best early music conductor in the world. McGegan is music director of San Francisco's prestigious Philharmonia Baroque, and he also conducts the Boston Early Music Festival Orchestra. Tonight's program, a diverse mix of uplifting, easily approachable works designed to evoke the spirit of an 18th-century European Christmas, also reflects McGegan's special affection for the work of lesser-known Austro-Hungarian and northern Italian baroque composers.

Soprano Penelope Jensen, a member of the Oberlin Baroque Performance Institute faculty who sang in Ars Musica's "Messiah" last year, is the featured soloist in four cantatas, Paul Esterhazy's "Cur Fles Jesu," Christian Bernhard's

"Furchtet euch nicht," and Scarlatti's "Pastorale per la nativita di nostro Signore Gesu Cristo." EMU music professor Carter Eggers is baroque trumpet soloist in Capel Bond's Concerto in D major, and he is joined by his student, Michael Kirby, in two sonatas for two trumpets and orchestra by the Czech composer Vejvanovsky. Ars Musica violinist Sarah Sumner is soloist in Vivaldi's Winter. The program also includes Corelli's Christmas Concerto. 8 p.m., Michigan Theater. Tickets \$5-\$15 in advance at the Michigan Theater and at the door. For advance tickets, call 662-3976.

"A Christmas Carol": Ann Arbor Dickens Fellowship. See 11 Friday. 8 p.m.

17th Annual Ark Ceilidh: The Ark. See 11 Friday. 8 p.m.

"Alternating Currents": U-M Dance Department. See 11 Friday. 8 p.m.

"Sir Gawain and the Green Knight": EMU Theater of the Young. See 11 Friday. 8 p.m.

Joyce Behar: MainStreet Comedy Showcase. See 9 Wednesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 4 Friday. 8:30 & 11 p.m.

Israeli Folk Dancing: Jewish Community Center. See 5 Saturday. 9-11 p.m.

FILMS

HILL. "Hair" (Milos Forman, 1979). Treat Williams, John Savage, Beverly D'Angelo. Adaptation of the Age of Aquarius musical, with choreography by Twyla Tharp. Nat. Sci., 7 & 9:30 p.m. **MED. "The Thin Man"** (W. S. Van Dyke, 1933). William Powell and Myrna Loy as Nick and Nora Charles. MLB 4; 7:30 p.m. **"After the Thin Man"** (W. S. Van Dyke, 1936). William Powell, Myrna Loy, James Stewart. MLB 4; 9:30 p.m.



The Ann Arbor Ballet Theater presents the only area production of Tchaikovsky's "Nutcracker," with live musical accompaniment. With the accomplished Ann Arbor Chamber Orchestra at the Michigan Theater, Fri.-Sun., Dec. 11-13.

13 SUNDAY

"Peacemaking Can Be Fun": Ann Arbor Friends Meeting. Talk by George and Lillian Willoughby, Quaker activists from Philadelphia. They discuss their work on Peace Brigades International in Guatemala and Sri Lanka, in Conscientious Military Tax Refusal, and as founders of the Philadelphia-based Movement for a New Society. All invited. 11:30 a.m., Friends Meeting House, 1420 Hill St. Free. 769-0046.

Christmas Festival of Lights: Domino's Farms. See 4 Friday. Noon-6 p.m.

13th Annual Family Christmas Sing-Along: Kiwanis Club of Ann Arbor-Western. More than 500 usually attend this annual family-oriented event. Once again, radio personality "Fat Bob" Taylor leads the audience in a sing-along of favorite Christmas carols, with Don Haller on the Barton Theater organ. Also, Santa Claus pays a visit, along with entertainment by additional surprise guests. 12:30-1:30 p.m., Michigan Theater. Free. 668-8397.

"Christmas in Bloom at the Kempf House": Kempf House Center for Local History. See 5 Saturday. 1-4 p.m.

23rd Annual interested and vocal or in friendly, in Handel's C singers usu semi-prof family gro Gabriel Vi parts provi All prospec Blaske at 6 vided; bri reports, St. Clare s Small dona 665-5964.

"Talking about God" sion with E Aviva Pan education d head of edu Topics inclu with parent and answer and eternity ty Center, School Rd. 769-5542.

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23rd Annual Community Messiah Sing. Anyone interested and capable of reading and performing the vocal or instrumental parts is welcome to join this friendly, informal, unrehearsed performance of Handel's Christmas oratorio. Between 120 and 150 singers usually participate, including professionals, semi-professionals, serious amateurs, young, old, family groups, church choirs, etc. Conducted by Gabriel Villaurda. Vocal scores and orchestra parts provided. Musicians bring their own stands. All prospective orchestra players should call Mary Blasko at 665-5964 as soon as possible. Cider provided; bring goodies to share. 1:30 p.m. (orchestra reports), 1:45 p.m. (singers report), 2 p.m. (start), St. Clare's Episcopal Church, 2309 Packard Rd. Small donation requested to help defray expenses. 665-5964.

***"Talking to Your Children and Grandchildren about God": Ann Arbor Area ORT.** Panel discussion with Beth Israel religious education director Aviva Panush, Temple Beth Emeth religious education director Joyce Eisenstein, and Judy Seid, head of education at the Jewish Cultural Society. Topics include how children perceive God, dealing with parents' faith or ambivalence about the deity, and answering children's questions about death and eternity. All invited. 2 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 761-9893, 769-5542.

"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2, 3, & 4 p.m.

"Patience": U-M Gilbert & Sullivan Society. See 9 Wednesday. 2 p.m.

"The Nutcracker" Ballet: Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. See 11 Friday. 2 p.m.

"The Nutcracker" Ballet: University Musical Society. See 11 Friday. 2 p.m.

"Sir Gawain and the Green Knight": EMU Theater of the Young. See 11 Friday. 2:30 p.m.

"Hansel and Gretel": Pioneer High School Theater Guild. See 12 Saturday. 3 p.m.

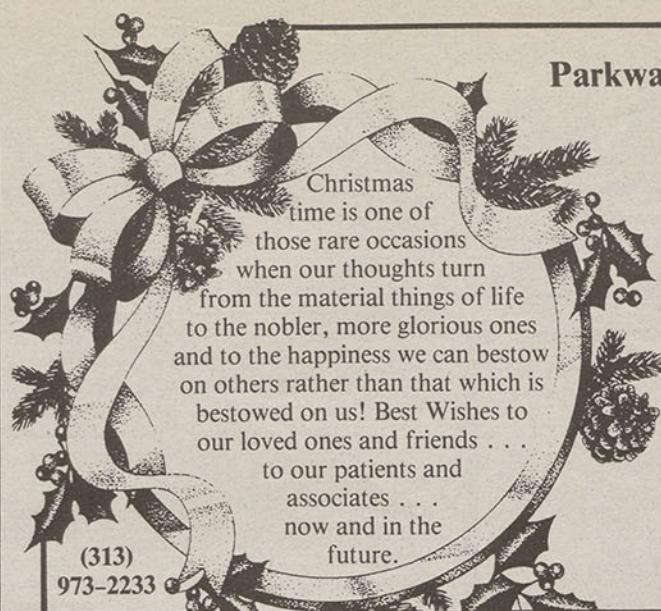
Festival Christmas IX: Ann Arbor Cantata Singers. This accomplished local chorus with a growing regional reputation presents a balanced mix of the familiar and the unusual for its popular Christmas concert. The program includes works by Gabrielli, Praetorius, Scheidt, Thompson, Biebl, Britten, Willocks, Mattson, Vaughan Williams, Jennings, Holst, and Handel. Also, a sing-along with the audience of traditional Christmas carols. Bradley Bloom directs. 4 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Tickets \$6 (students & seniors, \$4) in advance at the Michigan Theater and at the door. 668-8397, 482-3663.

***U-M Residential College Chamber Players.** Maria Kardas Barna directs a chamber orchestra composed of Residential College students in performances of selections from J. S. Bach's Orchestral Suite Nos. 2 & 3, a Hummel piece for clarinet and orchestra, a Michael Haydn piece for flute and orchestra, and Gershwin's Lullaby. Also, performances by assorted small ensembles, including duets, trios, quartets, winds, and strings. 4 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 763-0176.

10th Annual Boar's Head Festival: Concordia College. See 12 Saturday. 4 & 7:30 p.m.

"Caroling by Candlelight": Ann Arbor Symphony Orchestra. A family-oriented sing-along concert featuring the Ann Arbor Symphony Orchestra Brass Choir, led by AASO assistant conductor Pamela Starrett. The caroling is led by local singer-actress Connie Barron, fresh from her performance in the title role of Peninsula Productions' "Peter Pan" (see 1 Tuesday listing). Other featured participants include a handbell choir and the Boychoir of Ann Arbor (who present their own Christmas concert next Sunday). Last year's inaugural "Caroling by Candlelight" concert sold out so quickly that a 2nd performance has been added this year. Refreshments served after each performance. 6:30 & 7 p.m., Michigan League Ballroom. \$6 (children, \$4). Patron seating: \$15 (children, \$10). For advance ticket information, call 994-4801.

Boar's Head Festival and Feast: First Presbyterian Church. Also, December 16 & 18. First Presbyterian Church music director Donald Bryant conducts the church orchestra, all five of the church choirs, and six vocal soloists. The program features secular Renaissance dance and instrumental, choral, and vocal music, and a lavishly lighted, fully staged Nativity pageant with sacred carols. The audience is invited to join in much of the singing. The music is followed by a traditional English feast, including roast beef and pork, mince pies, and



Christmas time is one of those rare occasions when our thoughts turn from the material things of life to the nobler, more glorious ones and to the happiness we can bestow on others rather than that which is bestowed on us! Best Wishes to our loved ones and friends . . . to our patients and associates . . . now and in the future.

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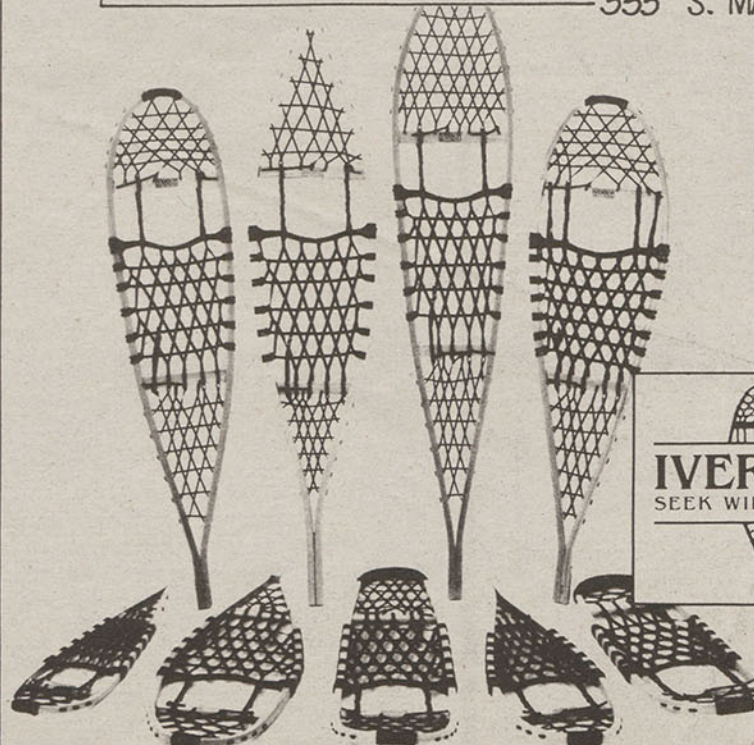


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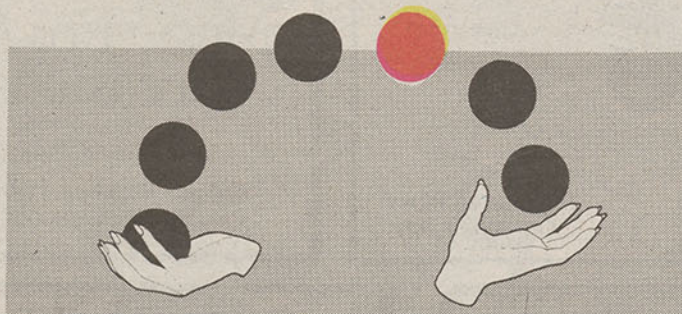
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1305 North Monroe St., Monroe 241-2100 Mon.-Fri. 8-6, Sat. 8-5

plum puddings. During the feast, madrigal singers wander from table to table. 6 p.m., First Presbyterian Church, 1432 Washtenaw. Festival and Feast: \$10 (8th-grade students & younger, \$4). Festival only: \$4 (8th-grade students & younger, free). Tickets for the feast are likely to sell out very quickly. Ticket forms available at the church. No phone orders. For information, call 764-3436 (days).

★ "Peace Songs and Slides of Nicaragua": Women's Action for Nuclear Disarmament. Linda Jones and friends lead a sing-along of peace and justice songs. Also, U-M urban planning professor Kate Warner shows slides of her trip to Juigalpa, Nicaragua, last June as a member of the Ann Arbor Sister City delegation. 7:30 p.m. (doors open at 7 p.m.), First Baptist Church, 512 E. Huron. Free. 761-1718.

★ 28th Annual Festival of Lessons and Carols: St. Andrew's Episcopal Church. Congregation members read nine lessons that tell the story of God's dealings with humankind, from the Fall of Adam through Old Testament prophecy to the birth of Christ. Each lesson has an associated carol or hymn, some sung by the choir and some by the congregation. The St. Andrew's adult and junior choirs are under the direction of Thomas Strode. Based on the famous Christmas Eve service held at King's College, Cambridge (England), the festival begins with the singing of "Once in royal David's city," first by a boy treble, then by the choir, then by the entire congregation. Other congregational carols include "Lo, how a rose e'er blooming," "Of the Father's love begotten," and "O little town of Bethlehem." The music also includes settings of traditional carols by Peter Warlock, John Gardner, John Joubert, Robert Powell, and John Rutter. Also, Richard Rodney Bennett's "What sweeter music" and the Michigan premiere of Terence Bailey's new work, "The Salutation Carol." Reception follows. All invited. 7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division at Catherine. Free. An offering is taken to be divided between the Ann Arbor Shelter Association and the Free Breakfast Program at St. Andrew's. 663-0518.

3rd Annual Depot Town Christmas Concert: EMU Madrigal Singers. Dressed in sumptuous period costumes, this world renowned EMU student women's chorus performs a program of choice Medieval and Renaissance carols. Aubree's is always packed for this show, so get there early. 7:30 p.m., Aubree's Second Floor, 39-41 W. Cross St., Depot Town, Ypsilanti. \$3 at the door only. 483-1870.

★ Musical Theater Workshop: U-M School of Music. Brent Wagner directs U-M musical theater students in a program of songs and scenes from American musicals. Program to be announced. 8 p.m., U-M School of Music Bldg. McIntosh Theater, Baits Drive (off Broadway), North Campus. Free. 763-4726.

17th Annual Ark Ceilidh: The Ark. See 11 Friday. 8 p.m.

FILMS

CG. "Roman Holiday" (William Wyler, 1953). Gregory Peck, Audrey Hepburn, Eddie Albert. See "Pick of the Flicks." MLB 3; 7 & 9:05 p.m.

14 MONDAY

Wine Tasting: Seva Restaurant/Wine Warehouse of Michigan. An informal, low-key opportunity to sample, compare, and discuss a variety of affordable wines suitable for holiday sipping and conversation, including a mixed bag of dry and sweet white wines, a couple of red wines, a port, and two sparkling wines. Questions encouraged. 5-8 p.m., MainStreet Comedy Showcase (below Seva Restaurant), 314 E. Liberty. \$6 admission includes wines, bread, and cheese. 662-2019.

★ "Certified Nurse-Midwifery Care": U-M Nurse-Midwifery Service. U-M nurse-midwife Ann Garvin discusses the care provided by U-M certified nurse-midwives during normal pregnancy, labor, and birth. 6 p.m., Women's Hospital, room L5050, U-M Medical Campus. Free. To register, call 763-2311.

★ "Coping with Mental Illness": Washtenaw County Alliance for the Mentally Ill. Chelsea Community Hospital psychiatric counselor Carol Heydlauff offers information for family members and others trying to cope with serious mental illness or live with a mentally ill relative. 7:30 p.m., Burns Park Senior Center, 1320 Baldwin. Free. For information about tonight's program or about support groups, call 994-6611 or 662-0196.

information about tonight's program or about support groups, call 994-6611 or 662-0196.

FILMS

MTF. "Padre Nuestro" (Francisco Regueiro, 1987). Also, December 15-18 & 20-23. This tale about an elderly Cardinal who returns to his ancestral village to repair the sins of his youth offers an insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 7:15 p.m. "No Sex Please, We're British" (Cliff Owen, 1973). Earthy British farce about a family of hypocritical prudes. Mich., 9:20 p.m.

15 TUESDAY

★ Tot Storytimes Registration: Ann Arbor Public Library. Registration for three series (Tuesdays 7-7:30 p.m. or Wednesdays 10-10:30 a.m. or 11-11:30 a.m.) of storytimes for 2-year-olds that begin January 12-13 and run weekly through February 9-10, and for three series held at the same times that begin February 23-24 and run through March 22-23. The program includes storytelling, songs, and fingerplays. Each child must be accompanied by an adult who assists in the storytelling. The tot storytimes fill up almost instantly, so register early. (Note: Families who participated in this fall's Tot Storytime groups must wait until December 16 to register for the winter sessions.) 9 a.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Registration must be in person; no phone registrations taken. Free. 994-2345.

★ Drop-In Storytimes: Ann Arbor Public Library. See 2 Wednesday. 9:30-10 a.m., West Branch, Westgate Shopping Center; and 3-3:30 p.m., Northeast Branch, Plymouth Mall.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 1 Tuesday. 6:30-9:30 p.m.

★ Holiday Music: Briarwood Mall. See 1 Tuesday. Tonight: the Ann Arbor Barbershop Quartet. 7 p.m.

★ Members' Slidefest: Sierra Club. Members show slides of their favorite outdoor adventures. Usually a convivial, fun-filled evening. All invited. 7:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 662-7727.

★ Bi-Weekly Meeting: Ann Arbor Camera Club. See 1 Tuesday. 7:30 p.m.

★ "Stories Relating to the Nativity": Rudolf Steiner Institute. See 1 Tuesday. 8-10 p.m.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. See 1 Tuesday. 8-11 p.m.

Open Mike: MainStreet Comedy Showcase. See 1 Tuesday. 8:30 p.m.

Figures on a Beach: The Blind Pig. Figures on a Beach was one of the Detroit area's most popular techno-pop dance bands until they moved to Boston after signing with Sire Records three years ago. Their last LP, "Standing on Ceremony," scored well on the college radio charts and spawned a hit single, "No Stars," whose video made medium rotation on MTV. 9:30 p.m., The Blind Pig, 208 S. First. \$5 at the door only. 996-8555.

FILMS

MTF. "Padre Nuestro" (Francisco Regueiro, 1987). See 14 Monday. Insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 7:15 p.m. "The Color Purple" (Steven Spielberg, 1986). Whoopi Goldberg, Danny Glover, Oprah Winfrey. Adaptation of Alice Walker's Pulitzer Prize-winning novel. Mich., 9:20 p.m.

16 WEDNESDAY

★ Drop-In Storytimes: Ann Arbor Public Library. See 2 Wednesday. 10:30-11 a.m., main library, 343 S. Fifth Ave.

★ "Knitting for All Ages": Jewish Community Center. See 2 Wednesday. 1-2:30 p.m.

Boar's Head Festival and Feast: First Presbyterian Church. See 13 Sunday. 6 p.m.

★ Holiday Music: Briarwood Mall. See 1 Tuesday. Tonight: the Stockbridge High School Jazz Band. 7 p.m.

★ Drop-In Holiday Demonstrations at Kerrytown. See 2 Wednesday. Tonight: representatives from

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All invited. 7:30
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Monahan's Seafood Market demonstrate "Sensa-
tional Seafood Hors d'Oeuvres." 7:15-7:30 p.m.

*"The Typology of Stone Tools": Huron Valley
Chapter of the Michigan Archaeological Society.
Talk by local amateur archaeologist Dan Wymer.
7:30 p.m., Modern Languages Bldg., room B-124,
812 E. Washington at Thayer. Free. 971-5210.

*General Meeting: Washtenaw Ski Touring Club.
See 2 Wednesday. Tonight: entertaining, infor-
mative Washtenaw County Parks and Recreation
Commission naturalist Matt Heumann discusses
the "Dynamics of Winter." 7:30 p.m.

"Side by Side by Sondheim": Ann Arbor Civic
Theater MainStage Production. Also, December
17-19. Jim Posante directs this musical revue of
songs by Stephen Sondheim. The more than 30
songs in the show include some that never made it
into the musicals for which they were written, and
they span Sondheim's career from his work as a
lyricist in "West Side Story" to material from
musicals he wrote after this revue was first assem-
bled in 1976, including "Sweeney Todd," "Sunday
in the Park with George," and "Merrily We Roll
Along." The songs in the revue, organized accord-
ing to loose thematic groupings and introduced by
a narrator, are presented by a small cast of singers,
with two piano accompanists. The cast [to come] 8
p.m., Power Center. Wed.-Thurs.: \$11 (seniors,
\$9); Fri.-Sat.: \$12; Sat. matinee: \$10 (seniors, \$9).
662-7282.

Jeff Jena: MainStreet Comedy Showcase. Also,
December 17-19. This Chicago-based actor-
comedian is a rapidly rising headliner on the na-
tional comedy circuit. He is known for a theatrical
approach that features a lot of animated move-
ment, exaggerated characters, and clever, sharp-
witted plots. Preceded by two opening acts.
Alcohol is served. Every Wednesday is a nonsmok-
ing show. 8:30 p.m., old VFW Hall (below Seva
Restaurant), 314 E. Liberty. Cover charge ranges
from \$2 to \$11. Call ahead to find out the cover
charge for any particular night. 996-9080.

FILMS

MTF. "Padre Nuestro" (Francisco Regueiro,
1987). See 14 Monday. Insightful, satirical look at
the Catholic Church, morality, and Spanish pro-
vincial life. See "Pick of the Flicks." Spanish, sub-
titles. Mich., 7:15 p.m. "Holiday Inn" (Mark Sand-
rich, 1942). Bing Crosby, Fred Astaire, Marjorie
Reynolds. Irving Berlin score includes "White
Christmas." See "Pick of the Flicks." Mich., 9:20
p.m.

17 THURSDAY

*"Economic Preview of 1988": Ann Arbor Area
Chamber of Commerce Soap Box. A panel of local
business leaders discuss the prospects for the Ann
Arbor economy during the coming year. Coffee &
donuts. 7:30-9 a.m., Ann Arbor Inn. Free. Reser-
vations required. 665-4433.

*"Holiday Songs": International Neighbors.
Lois Wilson directs a chorus of Logan Elementary
School 3rd graders. Also, Carmen Cross
demonstrates how to make holiday greeting cards.
International Neighbors is a 30-year-old group of
local women organized to welcome women from
other countries who are currently living in Ann Ar-
bor. All area women invited. Nursery care provid-
ed. 9:30 a.m., Zion Lutheran Church, 1501 W.
Liberty. Free. 769-2884.

*Drop-In Storytimes: Ann Arbor Public Library.
See 2 Wednesday. 10:30-11 a.m., Northeast
Branch, Plymouth Mall.

"Vienna": Michigan League International Night.
See 3 Thursday. 4:30-7:30 p.m.

*Monthly Meeting: Ann Arbor Society for
Origami. All invited (children and adults) to learn
about and try their hands at origami, the ancient,
elegant oriental art of paper-folding. Taught by
master paper-folder Don Shall. 7-9:30 p.m.,
Slauson Intermediate School library, 1019 W.
Washington. Free. 662-3394.

*"Caroling at Glacier Hills": Glacier Hills Retire-
ment Center. All invited to join this old-fashioned
caroling party around a Christmas tree. Hot
chocolate, cider, and cookies. 7-8 p.m., Glacier
Hills, 1200 Earhart Rd. (1 mile north of Geddes).
Free. 769-6410.

*Holiday Music: Briarwood Mall. See 1 Tuesday.
Tonight: the Pattengill Elementary School Choir. 7
p.m.

"Riding the Stars": Young People's Theater. Also,
December 18-20. Laurie Logan directs a cast of
young people and adults in this holiday drama, a
big hit in its debut last year. Originally written by



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the sweet sharp flavor of the
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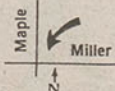
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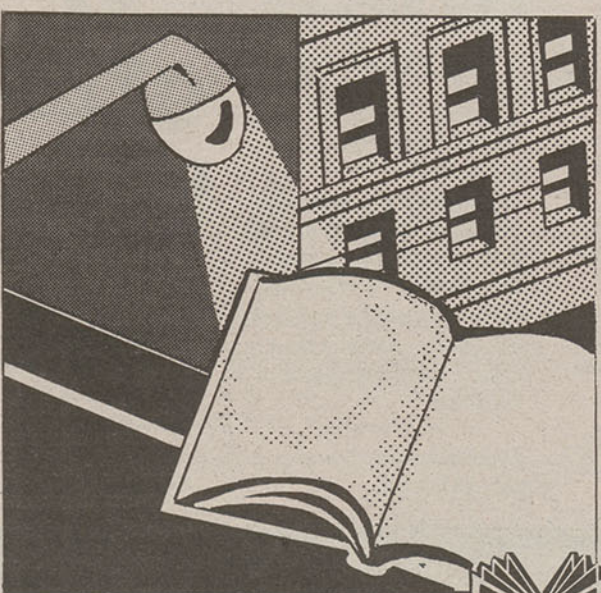
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Thomas Cederna



Holly Zilafro



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students in a YPT Young Authors' Workshop, the script has been revised by YPT artistic director Simone Press. The main character is a child from another solar system who is sent to Earth to find something sparkly for his planet's holiday sparkle soup. The child is heading for France but lands instead in some woods near Flint, where he becomes involved in a kidnap-and-rescue adventure. The action involves a woman-in-hiding, her three animal protectors, a group of children returning from a holiday camp, and a gang of underworld thugs. It all culminates in a multi-cultural holiday celebration, involving Christmas, Hanukkah, the Chinese New Year, and Kwanza (the African harvest holiday). The play includes several original songs, with music by Ann Arbor's popular folk duo, Gemini. 7 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets \$5 (children under 12, \$3) in advance and at the door. 996-3888.

★ **Drop-In Holiday Demonstrations at Kerrytown.** See 2 Wednesday. Tonight: representatives from Diamond Head Cafe demonstrate "Pu-Pu: Hawaiian Appetizers." 7:15-7:30 p.m.

Public Law School: Washtenaw County Trial Lawyers Association. See 3 Thursday. Tonight: Ann Arbor attorney Jean King and Ypsilanti attorney Ronald Egnor discuss illegal discrimination in the work place and other areas based on sex, race, age, and other factors. 7:30-9 p.m.

★ **"Jewish Life in the Soviet Union": Simcha Hadassah of Ann Arbor.** Talk by Joy Weber, chairperson of Ann Arbor Action for Soviet Jewry. Weber recently spent two weeks visiting refuseniks living in Moscow and Leningrad. All invited. 7:45 p.m., 3560 Sturbridge (off Bardstown from Glazier Way east of Green Rd.). Free. 994-1151.

★ **General Meeting: Ann Arbor Ski Club.** See 5 Thursday. Tonight: discussion of racing categories and other aspects of ski racing. Christmas cookies and other seasonal refreshments available. 8 p.m.

★ **"Black Nativity": U-M Black Theater Workshop.** Also, December 18-20. Byron Saunders, artistic director of the Just Us Theater in Atlanta, directs Langston Hughes's acclaimed Christmas musical, best known for its exciting African and gospel music score. The action recasts the Nativity story in an African village. With the help of a griot, an African shaman, who exchanges his African robe for modern clerical garb, the setting is transformed in Act II into a contemporary gospel church. The cast of U-M undergraduate and graduate students includes Rosia Mitchell, winner of Ann Arbor Civic Theater "Best Actress" awards for her roles in "Damn Yankees" and "Chicago"; Washington Holmes, who last appeared in the U-M Opera Theater's production of "The Merry Widow"; and Steve Dixon, who plays Dr. Anthony King in Nathan White's recently released horror film, "The Carrier." Music director is Alvin Waddles, a U-M music school graduate who is currently organist at the Trinity Missionary Baptist Church in Pontiac. Choreography by Gayle Martin, producer and director of the U-M MUSKET production of "Oklahoma." Produced by Black Theater Workshop president Deana Thomas. 8 p.m., Lydia Mendelssohn Theater. Tickets \$8-\$10 in advance at the Michigan League Box Office (beginning December 15) and at the door. For advance tickets before December 15, call 764-1582 or 764-5350.

★ **"Side by Side by Sondheim": Ann Arbor Civic Theater MainStage Production.** See 16 Wednesday. 8 p.m.

★ **Jeff Jena: MainStreet Comedy Showcase.** See 16 Wednesday. 8:30 p.m.

★ **Lil' Ed and the Blues Imperials: Rick's American Cafe.** Rough and raw boogie blues by this Westside Chicago quartet led by singer and slide guitarist Lil' Ed Williams, a nephew of the Chicago blues great J. B. Hutto. Known for their unalloyed gutbucket approach to the music and their bulls-in-a-china-shop stage manner, the Blues Imperials have been described as a "frenzied mixture of Muddy Waters, Howlin' Wolf, and Elmore James." Their debut LP, "Roughhousin'," was recently released on the prestigious Alligator label. "We want to see the crowd jump! We want to get wild," exclaims Lil' Ed. 9:30 p.m., Rick's American Cafe, 611 Church. Cover charge to be announced. 996-2747.

FILMS

MED. "Heaven Can Wait" (Ernst Lubitsch, 1943). Gene Tierney, Don Ameche, Charles Coburn, Marjorie Main. MLB 3; 7:30 & 9:30 p.m. **MTF.** "Padre Nuestro" (Francisco Regueiro, 1987). See 14 Monday. Insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 7:15 p.m. **"The Misfits"** (John Huston, 1961). Marilyn Monroe, Clark Gable, Montgomery Clift, Thelma Ritter, Eli Wallach. Mich., 9:20 p.m.

18 FRIDAY

★ **Christmas Festival of Lights: Domino's Farms.** See 4 Friday. 5-9 p.m.

★ **Boar's Head Festival and Feast: First Presbyterian Church.** See 13 Sunday. 6 p.m.

★ **"Riding the Stars": Young People's Theater.** See 17 Thursday. 7 p.m.

★ **Drop-In Holiday Demonstrations at Kerrytown.** See 2 Wednesday. Tonight: representatives from Partners in Wine demonstrate "Wine Handling." 7:15-7:30 p.m.

★ **Monthly Meeting: University Lowbrow Astronomers.** Talk on an astronomy topic to be announced. All invited. 7:30 p.m., Detroit Observatory, Observatory at E. Ann. Free. 434-5668.



One of the hottest young blues bands in Chicago, Lil' Ed and the Blues Imperials make their Ann Arbor debut at Rick's, Thurs., Dec. 17.

★ **"Holiday Brass": Detroit Chamber Winds.** Ann Arbor debut of the Detroit Chamber Winds, an acclaimed 11-piece brass ensemble. The program is a repeat of the DCW's annual Christmas concert at Christ Church Cranbrook in Bloomfield Hills. It includes works by Susato, Byrd, Handel, and Joplin, along with specially arranged seasonal favorites and an audience sing-along. Guest conductor is U-M music professor Donald Schleicher. "The Chamber Winds have sufficient panache and collective musical intelligence to rival the best holiday fare of the Empire Brass Quintet," says *Detroit News* critic Nancy Malitz. "And they surpass the taste of the Canadian Brass while being at least as funny." 8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets \$4-\$8 in advance and at the door. To charge by phone or to order advance tickets, call 1-851-8329.

★ **"Side by Side by Sondheim": Ann Arbor Civic Theater MainStage Production.** See 16 Wednesday. 8 p.m.

★ **"Black Nativity": U-M Black Theater Workshop.** See 17 Thursday. 8 p.m.

★ **Jeff Jena: MainStreet Comedy Showcase.** See 16 Wednesday. 8:30 & 11 p.m.

★ **Comedy Sportz at the Heidelberg: Heidelberg Restaurant.** See 6 November. 8:30 & 11 p.m.

★ **Dance Jam: People Dancing Studio.** See 4 Friday. 10 p.m.

FILMS

CG. "Bell, Book and Candle" (Richard Quine, 1958). James Stewart, Kim Novak, Jack Lemmon, Ernie Kovacs, Hermione Gingold. MLB 3; 7 p.m. **"Topper"** (Norman McLeod, 1937). Cary Grant, Constance Bennett, Roland Young. MLB 3; 9 p.m. **MTF.** "Padre Nuestro" (Francisco Regueiro, 1987). See 14 Monday. Insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 7:15 p.m. **"The Untouchables"** (Brian De Palma, 1987). Kevin Costner, Robert DeNiro, Sean Connery. Mich., 9:20 p.m.

19 SATURDAY

★ **Holiday Ride Plus: Ann Arbor Transportation Authority.** See 5 Saturday. All day.

★ **Mr./Ms. Wolverine Novice/Michigan Open Mixed Pairs: PumpHouse Productions.** Two separate bodybuilding competitions. In the Mr./Ms. Wolverine competitions, men and women compete in separate contests. Men are judged on muscularity, symmetry, and vascularity (the more visible the veins, the less fat). Women are judged on symmetry and on quality of muscle tone. Unlike the men, the women can lose points for being too muscular. In the Michigan Open Mixed Pairs, male-female pairs are judged on the way their bodies complement each other and on the effectiveness of their

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*"Ann Arbor's Cookin'!": Kitchen Port. Sample dishes prepared from some of the 600 recipes, including 70 from local restaurants, in this cookbook published to raise money for the Ronald McDonald House. 11 a.m.-2 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

*Christmas Caroling: Liberty Square. See 12 Saturday. 11 a.m.-3 p.m.

"Holiday Skies"/"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 11:30 a.m. ("Holiday Skies"), 2, 3, & 4 p.m. ("The Christmas Star").

*Monthly Meeting: Detroit Story League. A chance to meet other storytellers and to hear some good stories. All storytellers and would-be storytellers invited. Bring a sandwich. Noon-3 p.m., location to be announced. Free. 761-5118.

*Christmas Festival of Lights: Domino's Farms. See 4 Friday. Noon-6 p.m.

Holiday Magic Workshop: Ann Arbor Art Association. See 5 Saturday. 1-4 p.m.

"Santa on Ice": Ann Arbor Parks Department. Christmas party for all ages. Candy canes and pictures with Santa. 1-3 p.m., Veterans Park Ice Arena, 2150 Jackson Rd. \$2.75 (youth 17 & under and seniors, \$2.25). 761-7240.

"Skate with Santa": Ann Arbor Parks Department. Parents welcome to bring cameras to take photos of their children skating with Santa. Free holiday treats. 2-5 p.m., Buhr Park Ice Rink, 2751 Packard Rd. \$1.50 (youth 17 & under, \$1). 971-3228.

U-M Men's Basketball vs. Northern Michigan University. 2 p.m., Crisler Arena. \$9. 764-0247.

"Riding the Stars": Young People's Theater. See 17 Thursday. 2 & 7 p.m.

"Side by Side by Sondheim": Ann Arbor Civic Theater MainStage Production. See 16 Wednesday. 2 & 8 p.m.

*Observers' Night: University Lowbrow Astronomers. A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset, or if there is a significant amount of snow on the ground. 5 p.m.-1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 764-0876.

*"Winter Constellations": Waterloo Natural History Association. Join stargazer Jo Chadburn for an evening atop Sackrider Hill to learn about the winter constellations and their legends. Dress warmly, and bring something to sit or lie on. Bring binoculars if you have them, and something hot to drink. Program cancelled if the skies are overcast. 8 p.m. Meet at Sackrider Hill in the Waterloo Recreation Area. (Take I-94 west to exit 150, and head north on Mt. Hope Rd. for a short way. The Sackrider Hill parking lot is on the left.) Free. 475-8307.

*Christmas Festival: Rudolf Steiner Institute. Highlighted by a performance of the "Ann Arbor Christmas Play," Katherine Katz's original synthesis of a medieval English mystery play, Goethean color studies, and eurythmy. The action begins in paradise and culminates with the Nativity. Children 6 years and older welcome if accompanied by an adult who is responsible for them. 8 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.

Footloose Hanukkah/Christmas Concert: The Ark. This very popular local acoustic quintet specializes in a classy, eclectic blend of bluegrass, blues, folk balladry, and swing jazz, including both traditional and original tunes. For tonight's annual Christmas concert, they add many seasonal sing-alongs, and they are joined by various surprise guests. This year all who attend also receive presents. 8 p.m., The Ark, 637 1/2 S. Main. \$6.50 (members & students, \$5.50) at the door only. 761-1451.

"Catalan Christmas Carols": Kerrytown Concert House. A program of beautiful traditional "nadales" (Christmas carols) from the 1,000-year-old folk tradition of Catalonia, an autonomous region in northeastern Spain. Sung in the original Catalan, the songs are arranged for voice and piano by local tenor Carmen Cavallaro, who is currently preparing a collection of Catalan nadales for publication. Performers include Cavallaro,

soprano Virginia Morelock, and mezzo-soprano Wendy Gartner-Bloom. Piano accompanist is Donald Morelock. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$6. Reservations suggested. 769-2999.

"Black Nativity": U-M Black Theater Workshop. See 17 Thursday. 8 p.m.

Jeff Jena: MainStreet Comedy Showcase. See 16 Wednesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 4 Friday. 8:30 & 11 p.m.

*Israeli Folk Dancing: Jewish Community Center. See 5 Saturday. 9-11 p.m.

Eddie Shaw and the Wolf Gang: Aubree's Second Floor. The longtime leader of Howling Wolf's band, Shaw is widely regarded as the world's premier blues sax player. He plays harmonica as well as tenor and alto sax, and he sings in a passionate, throaty growl. His repertoire includes Chicago blues classics and an assortment of blues-funk originals. A big favorite with Ann Arbor audiences. 9:30 p.m., Aubree's Second Floor, 39-41 W. Cross St., Depot Town, Ypsilanti. \$4 at the door only. 483-1870.

FILMS
No films.

20 SUNDAY

*"The Infant Jesus": First Presbyterian Church Festival Sunday. Donald Bryant conducts the church's chancel choir and soloists in Buxtehude's beautiful Christmas cantata. All invited. 9:30 & 11 a.m. worship services, First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.

Elmo's Jingle Bell Run: Ann Arbor Track Club. More of a tour than a timed run. Meet at the Michigan Theater to divide into small groups, each led by a volunteer "runder," for a 45-minute walk, jog, or run through the U-M Arboretum. The course returns to the Michigan Theater for refreshments, singing, and door prizes. Runners and walkers of all ages and abilities are welcome. 10 a.m., Michigan Theater. \$1 donation. 994-9898.

Community Hannukah Party: Jewish Cultural Society. Features traditional holiday food, including latkes (potato pancakes) and trimmings, along with cider and applesauce. Also, learn to play the dreidel (a 4-sided Jewish toy spun like a top) and participate in a candle lighting ceremony. All invited. 10 a.m.-noon, Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Small fee to cover cost of food. 971-0990.

*Christmas Festival of Lights: Domino's Farms. See 4 Friday. Noon-6 p.m.

"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2, 3, & 4 p.m.

U-M Women's Basketball vs. Loyola University. 2 p.m., Crisler Arena. \$2 (students, \$1). 763-2159.

"Riding the Stars": Young People's Theater. See 17 Thursday. 2 p.m.

"Holiday Brass": Galliard Brass Ensemble. This popular Ann Arbor-based quintet, winner of a 1987 Annie Merit Award, presents its 5th annual holiday concert of festive brass music. Guest organist Thomas Strode of St. Andrew's Episcopal Church is featured as a soloist and in consort with the Galliard ensemble. The program includes two baroque favorites, J. S. Bach's Air from the 3rd Orchestral Suite and Pachelbel's Canon in D, along with several Christmas carols arranged by Richard Price. Also, something new this year: the audience joins with brass and organ to sing seasonal songs. Galliard has released three albums of Christmas music, including "Christmas Brass," a live recording at St. Thomas Church in Ann Arbor, issued on the Musical Heritage Society label. Members are trumpeters Charles Larkins and Brian Rood, French hornist Carrie Banfield, trombonist John Upton, and tubist Joseph Demarsh. 2:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. \$8.50 (seniors, \$5; children under 12, \$3.50) at the door only. 995-5688.

"Black Nativity": U-M Black Theater Workshop. See 17 Thursday. 3 p.m.

Fourth Annual Brandenburg Bash: New American Chamber Orchestra. This popular Detroit-based conductorless ensemble of 11 string virtuosos is known for its lush, romantic interpretations of classical music. Today the orchestra performs all six of the Brandenburg Concertos, generally regarded as Bach's greatest instrumental works. Artistic director is Misha Rachlevsky. 4 p.m., First Congregational Church, 608 E. William at State. \$9

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in advance and at the door. To charge by phone, call 1-626-8742.

The Song Sisters Holiday Concert: First United Methodist Co-op Nursery. Two popular local acoustic performers, singer/songwriter Julie Austin and singer Chris Barton, team up to present a concert of Christmas and Hannukah songs. Austin, a member of the popular local bluegrass band Footloose, and Barton, a registered music therapist, accompany themselves on guitar, banjo, hammered and lap dulcimers, autoharp, recorders, flute, and homemade rhythm and folk toys. 5 & 7 p.m., The Ark, 637 1/2 S. Main. Tickets \$5 (children, \$3) in advance and at the door. For advance tickets and information, call 663-7318.

"Festive Food in Art and Literature": Ann Arbor Culinary Historians. Participants are invited to bring a dish to pass that has some significance in relation to culinary lore, either in a book they've read or in a work of art they've seen. A chance to share good food and good talk. All invited. 7-9 p.m., County Service Center, 4133 Washtenaw (entrance on Hogback). Free. 663-4894.

"Carols from Many Lands": Boychoir of Ann Arbor Christmas Concert. Boychoir founder Thomas Strode directs this ensemble of 32 boys in a program of traditional Christmas carols. The program opens with the processional "Once in royal David's city" and includes the American folk carol "I wonder as I wander," the calypso carol "To Bethlehem," Pietro Yon's heart-warming "Gesu bambino," and two Alfred Burt carols, "Caroling, caroling" and "The Star Carol." Also, two David Willocks arrangements, "Away in a manger" and "Infant holy, infant lowly," and the traditional carols "The Seven Joys of Mary" and "Ding dong! merrily on high." The program concludes with sing-along carols with the audience. The boy voices are supported by selected men singers, who provide the lower choral parts. Mark Smith accompanies on St. Andrew's 33-rank Reuter pipe organ. 7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free, but tickets are required. Advance tickets available at the St. Andrew's church office. 663-0518.

FILMS

MTF. "Maurice Sendak's Nutcracker" (Carroll Ballard, 1986). The Pacific Northwest Ballet Company performs children's author and illustrator Sendak's interpretation of Tchaikovsky's ballet. See "Pick of the Flicks." Mich., 4 p.m. "Meet Me in St. Louis" (Vincente Minelli, 1944). Judy Garland, Margaret O'Brien, Mary Astor. Mich., 5:45 p.m. "Padre Nuestro" (Francisco Regueiro, 1987). See 14 Monday. Insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 8 p.m.

21 MONDAY

Youth Holiday Day Camp: Washtenaw County Parks and Recreation Commission. Also, December 22-23. Supervised recreational activities include games, crafts, music, movies, and storytelling. For children ages 5-12. Bring a sack lunch. 8:15 a.m.-5:15 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). \$21 (\$10.50 for each additional child) for the 3-day session; \$9 per day. Space limited; early registration recommended. 971-6337.

"Luminaries": Glacier Hills Retirement Center. All invited to drive out to Glacier Hills, which tonight is aglow with more than 200 luminaries (candles inside paper bags) arrayed along the driveways and throughout the grounds. Also, several lighted trees. Rain date: December 22. 7-9 p.m., Glacier Hills, 1200 Earhart Rd. (1 mile north of Geddes). Free. 769-6410.

U-M Men's Basketball vs. Grambling State University. 7:30 p.m., Crisler Arena. \$9. 764-0247.

FILMS

MTF. "Padre Nuestro" (Francisco Regueiro, 1987). See 14 Monday. Insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 7:15 p.m. "Judgment at Nuremberg" (Stanley Kramer, 1961). Maximilian Schell, Spencer Tracy, Burt Lancaster, Richard Widmark, Montgomery Clift, Marlene Dietrich, Judy Garland. Mich., 9:20 p.m.

22 TUESDAY

"The Snowman": Ann Arbor Public Library. Showing of this animated adaptation of Raymond

Briggs's children's story. For pre-school children. Space limited; first come, first seated. Seating begins 15 minutes before showtime. 10 a.m. & 2 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

"The Neverending Story": Ann Arbor Public Library. Showing of Wolfgang Peterson's 1984 children's fantasy about a little boy who retreats from reality and finds himself drawn inside the book he's reading, a tale about another little boy who must save his world from an insidious disease that makes people forget their hopes and dreams. For elementary school children. Space limited; first come, first seated. Seating begins 15 minutes before showtime. 11 a.m. & 3 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.



The Galliard Brass Ensemble, winners of a 1987 Annie Merit Award, present "Holiday Brass," their popular annual Christmas concert, in the splendid acoustical setting of St. Andrew's Episcopal Church, Sun., Dec. 20.

Weekly Meeting: The Jugglers of Ann Arbor. See 1 Tuesday. 6:30-9:30 p.m.

Christmas Comedy Jam: MainStreet Comedy Showcase. Also, December 23, 26, & 29-30. A variety of Detroit-area comedians to be announced, including stand-up, sketch, and improvisational comics. Also, a special appearance by Bigelow Small, one of Santa's helpers. Preceded by two opening acts. Alcohol is served. Every Wednesday is a nonsmoking show. 8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Cover charge ranges from \$2 to \$11. Call ahead to find out the cover charge for any particular night. 996-9080.

FILMS

MTF. "Padre Nuestro" (Francisco Regueiro, 1987). See 14 Monday. Insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 7:15 p.m. "Fiddler on the Roof" (Norman Jewison, 1971). Excellent adaptation of the popular musical. Mich., 9:20 p.m.

23 WEDNESDAY

Brothers: The Gay Socializing Alternative. See 11 Friday. 8-11 p.m.

Christmas Comedy Jam: MainStreet Comedy Showcase. See 22 Tuesday. 8:30 & 11 p.m.

FILMS

MTF. "Padre Nuestro" (Francisco Regueiro, 1987). See 14 Monday. Insightful, satirical look at the Catholic Church, morality, and Spanish provincial life. See "Pick of the Flicks." Spanish, subtitles. Mich., 7:15 p.m. "White Christmas" (Michael Curtiz, 1954). Danny Kaye, Bing Crosby, Irving Berlin score. Partial remake of "Holiday Inn" (see 16 Wednesday Films listing). Mich., 9:20 p.m.

24 THURSDAY

Lessons and Carols: First Presbyterian Church. The traditional program of scripture readings interspersed with sacred carols, anthems, and hymns performed by all five of the church's choirs. Donald Bryant conducts. All invited. 7:30 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.

Annual Christmas Concert: Zion Lutheran Church. The Annie Merit Award-winning Galliard Brass Ensemble joins the church's sanctuary choir and soloists for a program of Christmas music. All invited. Followed at 11 p.m. by a Festival Service. 10-11 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 994-4455.

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FILMS

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25 FRIDAY (Christmas)

"Do-It-Yourself Party": Jewish Community Center. Games for kids and adults; use of the gym, video equipment, and other facilities; and a chance to meet new people and socialize with old friends. All invited. 1-4 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Admission charge to be announced. 971-0990.

Bi-Weekly Meeting: Expressions. See 11 Friday. Tonight's topics to be announced. 7:30 p.m.

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1986). Also, December 26-31 & January 1-2. Wonderfully honest and engaging tale of the growing pains of a 12-year-old Swedish boy who is taken in by his uncle, an amiable, soccer-playing glassblower. A huge hit during a month-long run at the Michigan Theater in August. Swedish, subtitles. Mich., 6 p.m.

26 SATURDAY

"Holiday Skies"/"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 11:30 a.m. ("Holiday Skies"), 2, 3, & 4 p.m. ("The Christmas Star").

English-American Country Dance: Ann Arbor Council for Traditional Music and Dance. All invited to join in a wide range of English and American country dances. Prompters are Erhalyne Bogue and Don Theyken. Live music by Heartsease. You don't have to bring a partner. All dances taught; beginners welcome. 8-11:30 p.m., Webster Community Hall, across from Webster Church. (Take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church Rd., and go north onto Webster Church Rd.) \$4. 668-1511.

Christmas Comedy Jam: MainStreet Comedy Showcase. See 22 Tuesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 4 Friday. 8:30 & 11 p.m.

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1986). See 25 Friday. Wonderfully honest and engaging tale of the growing pains of a 12-year-old Swedish boy. Swedish, subtitles. Mich., 5 & 9:30 p.m. **"No Way Out"** (Roger Donaldson, 1987). Kevin Kostner, Gene Hackman. Mich., 7:10 p.m.

27 SUNDAY

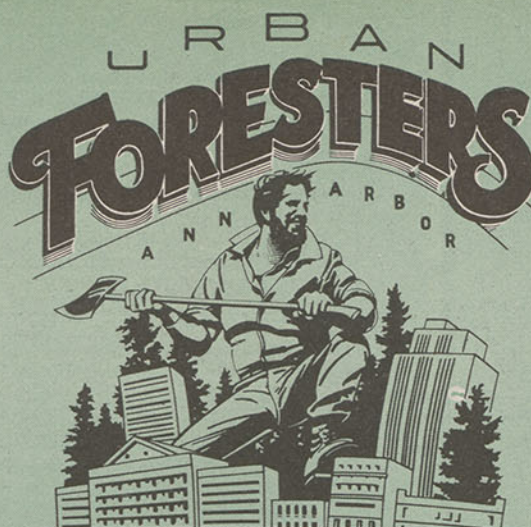
***9th Annual Winter Party:** Washtenaw County Parks and Recreation Commission. Popular WCPARC naturalist Matt Heumann leads a short, brisk walk through the wintry woods. Afterwards, drive to a private cabin for warm drinks, goodies to eat, and fireside tall tales and songs. Bring a holiday dessert or other treat to pass around. No alcohol; no pets. 10 a.m. Meet at Park Lyndon South parking lot, N. Territorial Rd. (1 mile east of M-52). Free. 971-6337.

***Monthly Potluck:** Women's Crisis Center. A chance to meet the Women's Crisis Center volunteer staff and learn about its peer counseling services for women. Also, discussion of ideas for the center's future direction and focus. Bring a dish (preferably vegetarian) to pass. Tea provided. All invited. Noon-3 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 994-9100.

***Brighton Recreation Area Outing:** Sierra Club. Club members Norm Roller and Vince Smith lead a cross-country ski (or hike, if there is no snow) in this area of woods and rolling hills near Brighton. 1 p.m. Meet at City Hall parking lot for directions. Free. 662-4068, 1-237-1257.

***Marshall Park Hike:** Over-the-Hill Adventure Club. Discover the charms of this remote city-owned woodland with a rich diversity of habitats. Followed by a snack at the Domino's Farms restaurant. The club is open to anyone age 50 and older interested in active recreation. 2 p.m. Meet at Domino's Farms parking lot, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 994-9341, 973-6513.

"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2, 3, & 4 p.m.



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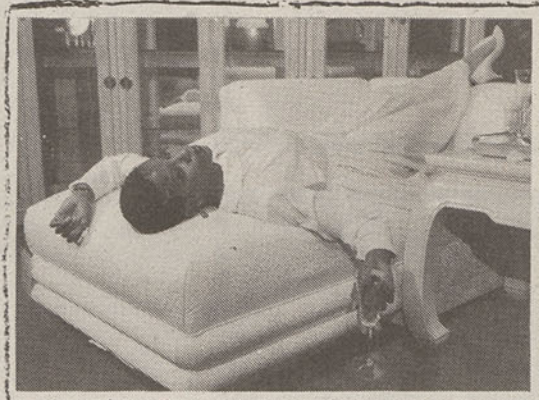
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FILMS

MTF. "Burke and Wills" (Graeme Clifford, 1985). Gripping, splendidly photographed epic about an 1860 exploratory expedition across the Australian continent. Mich., 5 p.m. "My Life as a Dog" (Lasse Hallstrom, 1986). See 25 Friday. Wonderfully honest and engaging tale of the growing pains of a 12-year-old Swedish boy. Swedish, subtitles. Mich., 7:30 p.m.

28 MONDAY

Winter Arts Day Camp: Ann Arbor Recreation Department. Continues through December 31. Experienced teachers lead a variety of activities, including art, dance, drama, and music, to explore "Winter Wonders." The morning session is for 5-year-olds and kindergartners; the afternoon session is for 1st- through 3rd-graders. 9 a.m.-noon & 1-4 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest at Wells. \$18 (nonresidents of the Ann Arbor School District, \$22) for the entire 4-day session. Registration required by December 18. 994-2326.

"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2 & 3 p.m.

★ "Swiss Cheese Tasting": Zingerman's. Sample a variety of cheeses from Switzerland, including Emmenthal, gruyere, sap sago, and more. 7 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663-DELI.

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1986). See 25 Friday. Wonderfully honest and engaging tale of the growing pains of a 12-year-old Swedish boy. Swedish, subtitles. Mich., 7:15 p.m. "84 Charing Cross Road" (David Jones, 1987). Anne Bancroft, Anthony Hopkins. Mich., 9:20 p.m.

29 TUESDAY

★ "Really Rosie": Ann Arbor Public Library. Showing of this animated short based on Carol King's musical adaptation of Maurice Sendak's popular children's tale. For pre-school children. Space limited; first come, first seated. Seating begins 15 minutes before showtime. 10 a.m. & 2 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

★ "Chitty Chitty Bang Bang": Ann Arbor Public Library. Dick Van Dyke and Sally Ann Howes star in Ken Hughes's 1968 adventure fantasy. For elementary school children. Space limited; first come, first seated. Seating begins 15 minutes before showtime. 11 a.m. & 3 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2 & 3 p.m.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 1 Tuesday. 6:30-9:30 p.m.

★ "Cookie Tour of the World": Zingerman's. Sample a variety of tasty cookies and biscuits from England, Belgium, Spain, France, Germany, and more. 7 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663-DELI.

Christmas Comedy Jam: MainStreet Comedy Showcase. See 22 Tuesday. 8:30 p.m.

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1986). See 25 Friday. Wonderfully honest and engaging tale of the growing pains of a 12-year-old Swedish boy. Swedish, subtitles. Mich., 7:15 p.m. "The Fringe Dwellers" (Bruce Beresford, 1987). Vibrant, episodic story of an aboriginal family living in a shanty-town community on the outskirts of an Australian village. See "Pick of the Flicks." Mich., 9:20 p.m.

30 WEDNESDAY

"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2 & 3 p.m.

★ "Mid-Week Special: Over-the-Hill Adventure Club. Hike or ski through Leslie Park. Followed by dinner at a restaurant to be selected by the group. The club is open to anyone age 50 and older interested in active recreation. 5 p.m. Meet at Leslie Park Golf Course, 2120 Traver Rd. (off Plymouth Rd.). Free. If you plan to come, call 994-9341.

Christmas Comedy Jam: MainStreet Comedy Showcase. See 22 Tuesday. 8:30 & 11 p.m.

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1986). See 25 Friday. Wonderfully honest and engaging tale of the growing pains of a 12-year-old Swedish boy. Swedish, subtitles. Mich., 7:15 p.m. "Swimming to Cambodia" (Jonathan Demme, 1987). Film version of Spalding Gray's improbably entertaining, Obie Award-winning dramatic monologue, an autobiographical tale recounting his experiences as a bit player in "The Killing Fields." With an exotic, evocative Laurie Anderson score. Mich., 9:20 p.m.



The surprise hit of last summer's art fair, Tree City Transit Authority performs vibrantly supple versions of modern black popular music from doo-wop to jazzy contemporary R&B. Vocalists (left to right) Donald ReVels, Constance Lawhorn, Fontella Buddin, and Steve Dixon are backed by a trio led by keyboardist Arnett Gadsen. They ring in the New Year at the Kerrytown Concert House, Thurs., Dec. 31.

31 THURSDAY

"The Christmas Star": U-M Natural Science Museums Planetarium. See 5 Saturday. 2 & 3 p.m.

★ "The (Norwegian) Dream Song of Olaf Asteson": Rudolf Steiner Institute. Lecture by U-M physics professor emeritus Ernst Katz. Refreshments. 8 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.

Dance Party: Common Ground Theater Ensemble Benefit. Dancing to records spun by a DJ. Refreshments. 8 p.m.-1 a.m., Performance Network, 408 W. Washington. Admission price to be announced. 668-0681.

Tree City Transit Authority: Kerrytown Concert House. A surprise hit in their debut at last summer's art fair, this local quintet is known for its vibrantly supple versions of modern black vocal music, from doo-wop and the Drifters to deep soul, Motown, and jazzy contemporary R&B. Backed by a trio led by keyboardist Arnett Gadsen, the four vocalists are group founder Donald ReVels, Steve Dixon, Constance Lawhorn, and Fontella Buddin. The price of admission includes beer, wine, and champagne. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$10 & \$15. Reservations suggested. 769-2999.

John Roberts and Tony Barrand: The Ark. Longtime Ark favorites, these two English singers are renowned both for their unpredictable, prankish wit and for their total recall of numberless pub songs. Their repertoire includes English music hall songs, ballads, bawdy songs, drinking songs, parodies, and assorted humorous recitations. 8:30 & 11 p.m., The Ark, 637 1/2 S. Main. Tickets \$10.50 in advance and at the door. Advance tickets available at Herb David Guitar Studio, PJ's Used Records, and (beginning December 23) at the Michigan Union Ticket Office and all other Ticketmaster outlets. You may also mail (or drop in The Ark mail slot) a check to The Ark for a reservation. 761-1451.

Sheila Kay: MainStreet Comedy Showcase. Known for her acerbic feminist wit, Kay is regarded as one of the funniest female monologists on the national comedy circuit. She's been a big hit in her previous MainStreet appearances. Opening acts are Gary Kern, a former Ann Arborite known for his song parodies and dry, deadpan humor, and MainStreet owner Kirkland Teeple. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$15 (8:30 p.m. show), \$20 (11 p.m. show). 996-9080.

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1986). See 25 Friday. Wonderfully honest and engaging tale of the growing pains of a 12-year-old Swedish boy. Swedish, subtitles. Mich., 8 p.m.

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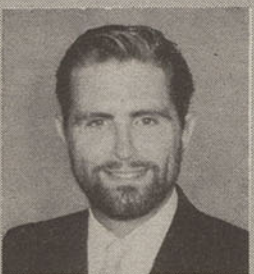
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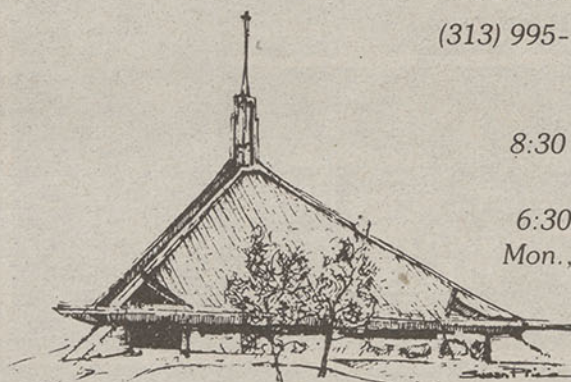
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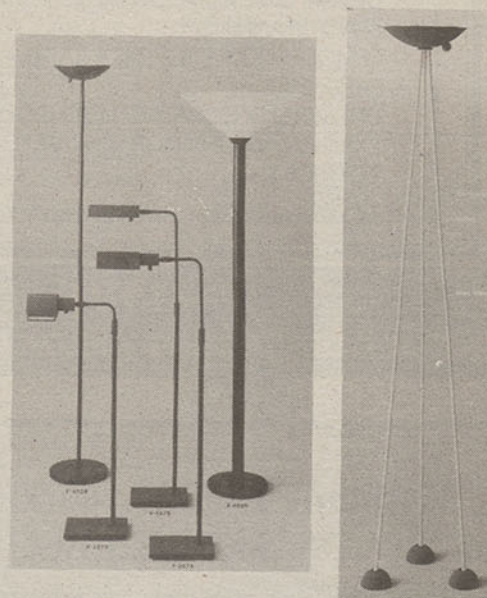
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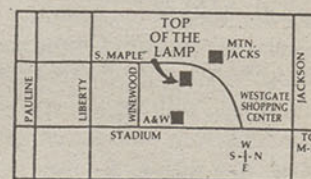
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CHANGES



GREGORY FOX

Changes on the State-Packard island

Falafil and frozen yogurt join "the essentials of student life."

The 800 block of South State Street forms one side of the small, triangular retail island formed by the confluence of State and Packard; the northern edge of the triangular patch is lapped by fumes from Hill Street traffic. Paul Ryder of PJ's Used Records, located on the Packard side of the traffic-locked isle, says the area "provides the essentials of student life—food, drink, and used records." The block holds about a dozen businesses, including two barber shops and a number of apartments, in a mixed collection of tightly packed buildings owned by four landlords.

Four businesses have signed on to the block in the past year; the latest, TCBY, is scheduled to open this month. Lil' Chef moved in when Joanna's owners retired in September 1986. Mr. Spot's took Taco Bob's place in November last year, and

just this September, Geppetto's replaced the State Street Deli, which never had time to decide whether it was a deli or a Korean restaurant.

Mariam Sweidan owns the Lil' Chef. She and her husband, Majid, also own a Lil' Chef in Milan, and their kids help out at both. The Sweidans are from Jordan. At the stove, Mariam, her head tightly kerchiefed with a blue-and-white cotton bandanna, bobs with a midwestern American short order cook's rhythm—she consults the order slip tucked in the grill hood, bends to open the fridge, slaps patties on the grill, and slices the tomato. The result is likely to be not a hamburger but the Middle Eastern equivalent, a highly spiced vegetarian falafil sandwich. (Her mother sends special falafil spices from Jordan.)

Lil' Chef also serves up a typical hamburger lunch and campus breakfast staples, and the red plastic booths provide traditional space for student discussions. The color TV, mounted in back, entertains the occasional solitary diner.

"I wouldn't trade this location for anything," says Keith McKendry, one of the young owners (he's twenty-four) of Mr. Spot's. McKendry and friends opened their first Mr. Spot's when they were students at Bowling Green State University. They've recently opened a shop in Toledo, and long-range plans call for another Ann Arbor shop, preferably near

It's been a busy year on the student-oriented retail island formed by the confluence of State and Packard: Mr. Spot's replaced Taco Bob's, Lil' Chef succeeded Joanna's, former Gianelli's employees turned the State Deli into Geppetto's, and Barry Bagel's is about to become TCBY frozen yogurt.

North Campus. Longer long-range plans include franchising.

Mr. Spot's big specialties are Philadelphia-style steak sandwiches and Buffalo-style chicken wings. A "thinly sliced steak grilled with onions and topped with melted provolone cheese and Mr. Spot's special sauce, peppers optional" costs \$3.90. Hot or mild chicken wings with a side of celery sticks and blue cheese dressing are \$3.25 a dozen or \$9.95 for a bucket of fifty.

McKendry says the business is 50 percent walk-in and 50 percent delivery. Summers, when the student population is down, they distribute fliers to the offices and manufacturing plants on the south side of Ann Arbor all the way down to the airport. Winters, if business gets slow, they distribute them in the campus area. Business goes up 30 percent after a flier distribution, and the effect lasts a couple of weeks.

The new Geppetto's also has young owners. Charlie Chapell and James Zamberlain are both twenty-three years old, and they're both full-time business students (Chapell attends EMU, Zamberlain goes to the U-M). The two men worked at Gianelli's Pizza on Fourth Avenue until it

closed earlier this year. When they learned that the State Street Deli was for sale, they submitted an offer, and when it was accepted, to their surprise, they had to decide if they *really* wanted to open a restaurant. Deciding they did, they bought Gianelli's recipes and phone number. They named their restaurant for the creator of Pinocchio.

Geppetto's delivers pizza (offering choices of fifty different toppings) within a limited area; a "delux" with pepperoni, sausage, ham, and mushrooms costs \$9. Their fliers include more of those Ann Arbor pizza-competition prices that defy comparison shopping—like a medium pizza with two items and a quart of Coke for \$6.75, or the same deal with a large pizza for \$7.75.

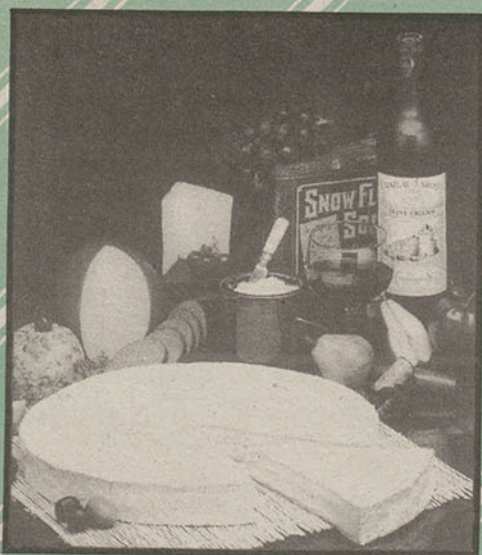
The partners bought their conveyor pizza oven from Domino's Equipment Resource Center; Chapell says it's a huge, amazing, and wonderful place with lots of used equipment for sale. The oven, which would have cost \$9,000 or \$10,000 new, cost them \$4,000. They make their own pizza dough from basic ingredients and knead it by hand; Chapell says it's cheaper and turns out better that way.

Chappell and Zamberlain are expanding the menu to include entrees. They've

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CHANGES continued

been trying a Sunday night "all you can eat" spaghetti dinner for \$4.50. They plan to increase their lunchtime deli salads and sandwiches, and they're excited about their breakfast menu, which includes whole wheat blueberry pancakes at \$2.99.

The block's latest addition, **TCBY** (This Country's Best Yogurt), is moving into a space formerly occupied by Barry Bagel's Place. Barry Bagel's Place owner Barry Greenblatt says, "It's a real nice block, and we enjoyed being there, but our concept wasn't right for the space. We're still looking for a place on campus to open a store where we can bake bagels."

The new TCBY frozen yogurt shop is the sixth franchise for Michigan Yogurt; they also own the TCBY at North Campus Plaza. Charles Persky of Michigan Yogurt says there will be an investment of about \$130,000 in the old frame house; they'll add a big window and awnings.

As with many an urban island, there is a garbage problem on the block. Paul Ryder says the city instituted weekly pickup there only last year; before that, he carried his store's waste home, while some businesses contracted for use of the dumpster at the Amoco station at Hill and Packard. Weekly pickup still isn't adequate in some cases, as the bulging black plastic bags of garbage along Hill Street attest. Although PJ's and Campus Corner do a lot of sweeping, litter is plentiful along the State Street side of the block, especially in the gaps between buildings.

Parking is a problem during the day. While he was a councilman, Jerry Jernigan helped win a design for four new parking spaces alongside the gas station on Hill and a few at the top of Mary Street, but Ryder and his landlord, Dennis Loy, say there is a plan languishing that would provide more spaces on Mary and on Arbor, alongside the Blue Front.

Landlord Dennis Loy has deep ties to the block and to TCBY's hundred-year-old house, which he recently left to move his architecture offices to a more corporate atmosphere (with parking). His father, Wilson Loy, opened Loy's Speedy Lunch on the State Street side of the block in the 1940s. He later owned both the lunch counter and Pizza Loy. Tim Seaver subsequently changed Pizza Loy's name to Pizza Bob's, in memory of popular manager Bob March. The lunch counter is now Mr. Spot's, and Pizza Bob's is now owned by another Bob, Bob Cranson.

Dennis Loy says the entire Packard-State commercial and residential area needs a serious overall plan from the city to remedy the parking, garbage, maintenance, and design problems. In addition to a comprehensive solution to practical needs, he'd like to see some design attention and design consistency—maybe antique street lights, consistent awning treatments, plantings, benches, or U-M flags. Paul Ryder would like to see the elm tree stump in front of his shop replaced by a tree. But he says, "If I had a wish list, I'd get more space in the same location."

A second Sofia's

With linens from Sofia Georgiadis's home village

In October, **Sofia's Tailoring and Embroideries** opened between the Fox Village theaters and Fiesta Hair Fashions in Maple Village shopping center. This Sofia's is the second; the first remains upstairs at 201 East Liberty near Main. The new location gave owner Sofia Georgiadis a chance to import handwoven and embroidered textiles from her native Greece.

Gus and Sofia Georgiadis and their four children (the oldest is now nineteen) came to the U.S. in 1973. Sofia, a tiny blond dynamo with rose-tinted glasses, says they came because "we think with four kids over there, we don't have money or future." They lived first in Chicago, where Gus's brother lives and where Gus was the cantor in a Greek Orthodox Church. They moved to Ann Arbor in 1974 so he could be cantor at St. Nicholas Greek Orthodox Church on North Main, a post he held until a few years ago. Sofia opened her first tailoring shop at Fourth and Washington in 1979, but illness forced her to close it. She opened the Liberty Street shop in 1984.

A trip to Minnesota Fabrics for supplies prompted the opening of the second shop. Sofia explains in heavily accented, husky-voiced English, "We found out this place was for rent, so we talk about it. I say, 'Why I can't bring something from Greece? Many people like these things, and nobody have them in Ann Arbor.' I go to Greece to buy. I try to be one step more." Fortunately, Sofia is not apologetic about her English, which, accompanied by swift gestures, delivers a clear message and a natural imagery of hard work, the immigrant experience, and a love of yarn and fabrics. She simply hasn't had time to learn more, she says. The new shop is open Monday through Saturday from 10:00 a.m. to 9:00 p.m., and Sunday from noon to 6:00 p.m. After closing she goes to the downtown tailoring shop to check that everything is OK there. "I'm a hard person," she says of her long hours. "I'm from the village."

The village, located on the Turkish border, is named Orestias (pronounced or-es-tee-US, Sofia says). A big photo poster of a typical whitewashed, thick-walled weaving room in Orestias hangs in the shop. Sofia says all the houses still have looms, all the women there still weave, and a dowry of two or three chests of handwoven linens is still prepared for each girl in anticipation of her marriage. Many of Sofia's imports are from Orestias, though some fine silks are from Soufle (soo-FLEE).

An elegant and elaborate six foot by eight foot weaving of lustrous white and gold damask costs \$136 and can be used as a tablecloth or a bedcover. A simpler country-style tablecloth with narrow red and blue stripes on a nubby white

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CHRISTINE ROSS-CAVANNA

background has a cotton warp and silk weft for good drape, and costs \$70. There are many small rugs and pillow covers handwoven in rough wools with geometric designs laid in using primary colors. A handwoven sampler hangs on the wall, offering pattern and color choices for custom orders.

Sofia keeps a little temple-shaped hand-made double pocket pinned to the front of her dress to hold sewing accessories—scissors, seam ripper, needles, and what not—because her income still depends on the men's and women's alterations waiting for her in the back room workshop. She shortens slacks for \$5 a pair, and she offers one-hour service, if requested, on hems for skirts, dresses, or slacks.

The Monkey Bar opens on Main Street

Andy Gulvezan's newest place features a bar from the U.P. and papier mache monkeys from Chicago.

It suffered some delays, and its name remained a secret until the last minute, but the suspense ended when the **Monkey Bar and Grill** opened at 311 South Main Street at the end of October.

Mary Kent manages the Monkey Bar, the newest addition to Andy Gulvezan's Main Street empire.

The name allows for considerable word-play on monkeys and bars, but the intention seems to be happy, relaxed good times—a recurring theme for owner Andy Gulvezan, who also owns the Full Moon, the Flame, and the Liberty Inn.

Gulvezan, with the help of Hobbs and Black architects, has converted the shadowy old Pagoda Restaurant interior into an airy two-story space. (He says he's taken "a lot of flak" about the brightly painted exterior.) Each floor has a gorgeous bar dating from the end of the last century. Gulvezan had first seen the magnificent first-floor oak and mahogany bar some years ago, when he was up North, in Laurium, Michigan, buying a bar for the Full Moon. When the Laurium owner closed up shop, Gulvezan bought the bar. Today it's hung about with personable papier mache monkeys from a shop in Chicago called Pablo Real. The monkey theme continues in a collection of antique Collier's covers and calendar art hung on the walls both upstairs and down.

A display kitchen, visible from the sidewalk window, lets passersby watch chef Mark Davison and his staff cook up Spanish specialties. When we visited in October, Gulvezan and Davison were still firming up the final version of the dinner menu and talking about adding a lunch menu in the future. The dinner menu includes an assortment of "tapas calientes" and "tapas frias," or hot and cold Spanish appetizers. Their prices run from \$1.50 to \$3.95, and it's possible to make a meal by ordering them in combinations.

Happy Holidays!

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July 1988

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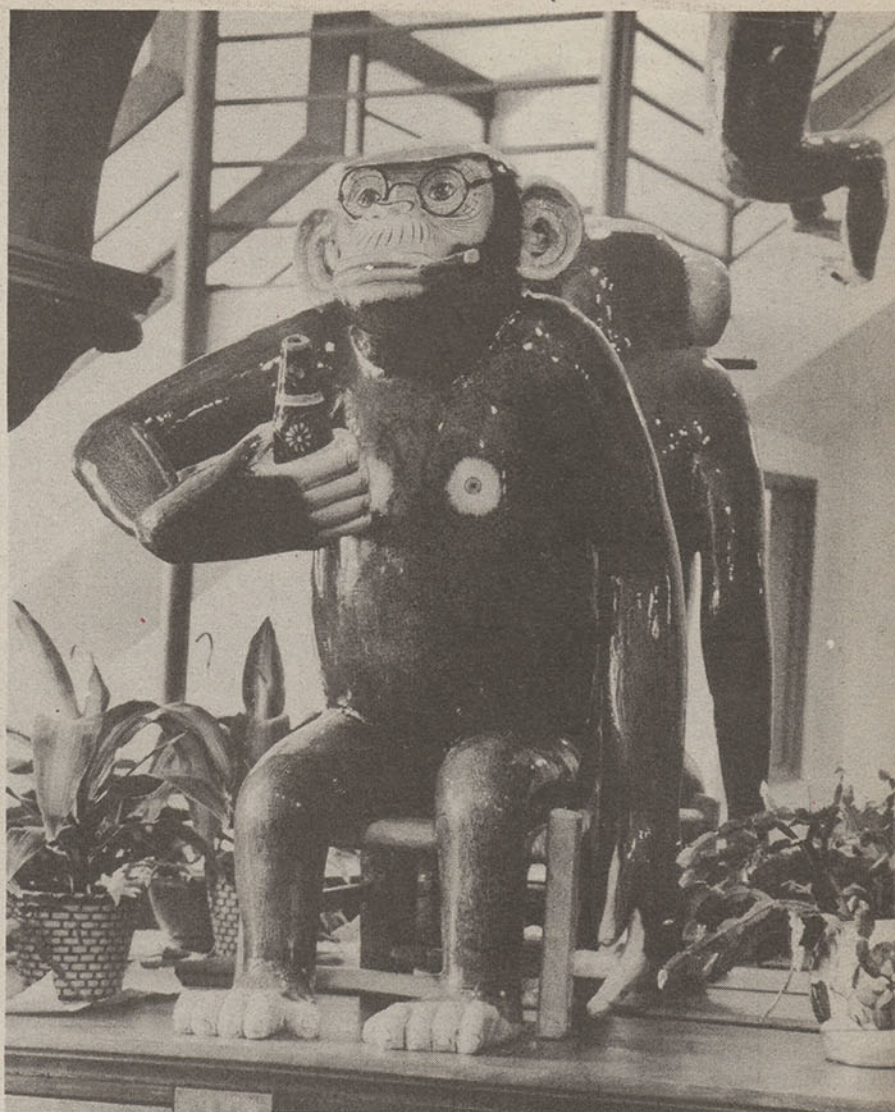
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CHANGES continued



CHRISTINE ROSS-CAVANA

Soup includes a potent and delicious "Sopa de alubias negras," which is black bean soup garnished with jalapeno sour cream (\$1.50). Entrees are available in small and large sizes, nice for light eaters and for those who want to try a number of dishes. The wait staff is happy to serve soup, appetizers, and entrees in any order, because this dining style is based on a Spanish pre-dinner tradition of enjoying small plates of food according to whim.

Gulvezan says the Monkey Bar and the Full Moon serve liqueurs and brandies from the "most unique" collection in Michigan, and that they also offer the largest selection of single malt Scotch in the state. Hours at the Monkey Bar are Monday, Tuesday, and Wednesday 4:30 p.m. to 1:00 a.m., Thursday and Friday till 2:00 a.m.; Saturday 5:30 p.m. to 2:00 a.m.; and Sunday 2:00 p.m. to 11:00 p.m. The kitchen closes about one hour earlier than the bar.

Chili's replaces JJ Muggs

*Will better execution
make the difference?*

Just before Halloween, **Chili's Grill and Bar** replaced JJ Muggs in the free-standing dark-green painted brick building in Arborland's parking lot. Chili's general manager Mike McKinley says JJ Muggs, a restaurant chain that belonged to Pillsbury, was actually a copy

The Monkey Bar's personable papier mache mascots come from Pablo Real, a shop in Chicago.

of the Chili's chain. Why then, would Chili's go into the same location with the same concept as a failed copycat competitor? "You could take two restaurants that look just alike, and one could succeed and one fail," says McKinley. "It all depends on the people inside."

Apparently Chili's has the right people in there. *Nation's Restaurant News* described it in October as "one of the best-managed [chains] in the industry." Norman Brinker, who McKinley says "is probably one of the top five people in the restaurant industry," has been head of the Texas-based chain since mid 1983. Brinker had just dramatically left a position as president of the Pillsbury restaurant group, which owned the Steak and Ale chain he'd founded, to buy into Chili's and a new entrepreneurship. Other Pillsbury big guns followed him. An article in the September first *American Way* quotes Brinker as saying, "The real secret is to get people feeling they are very, very important—that you think in terms of these people being leaders and not employees."

Chili's had twenty-two units the year Brinker came in, has about 130 now, and plans on 150 by end of 1988. Eight to ten of the new outlets will be in the Detroit area because clusters maximize advertising efficiency.

McKinley says Chili's usually puts up new buildings rather than renovating old ones, but they have acquired a few JJ Muggs spots. He said the Ann Arbor

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designer

Muggs did better than most in the chain, and was one of the last to close.

The casual-themed Chili's is slanted to the twenty-five-to-fifty-year-old market. With an 11:00 p.m. weekday and midnight weekend closing, it doesn't especially cater to the hard-drinking crowd. The interior feels familiar, intimate, and homey, calling on a synthesis of all the Tex-Mex images. Funky antiques are tucked in the rafters, cacti are planted in old toy pickup trucks, ceiling fans rotate lazily, and McKinley says some of the lovely handmade Mexican terra-cotta floor tiles have authentic fingerprints and dog pawprints in them.

The menu includes that nostalgic item from the days before anyone could pronounce "cholesterol," country-fried steak with sausage gravy, fries, and cole slaw (\$5.25). McKinley says its popularity is totally eclipsed these days by the char-broiled chicken sandwich on a sourdough bun with bacon, tomato, swiss cheese, and dressing (\$4.35). Chili's has a long list of burger specialties, tacos, soups (including chili, of course), and salads. For dessert, there's the cinnamon sundae delight, vanilla ice cream served in a cinnamon-coated flour tortilla (\$1.95).

McKinley reports one major adaptation to the Midwest market. Most of the iced-tea makers like the ones Chili's dinnerhouses use in Texas had to be replaced in Michigan by an equal number of coffee makers.

Recollections' romantically retro clothing

It's a sign of the eclectic fashion world of the late Eighties.

In October, **Recollections** opened in the Washington Street building that houses Laura Ashley and The Talbots. The brick building next to the Liberty Square parking structure already looked full, with the two established stores taking up all the front windows. But Whitehorse Management, the property's owner, added a display window on the side wall and constructed a small, lighted kiosk-type sign to call attention to the side doorway leading to Recollections. There is also another, yet unoccupied, space which takes up the back and the second floor of the deep building (which once housed a car dealership).

Whitehorse also shared the cost of finishing Recollections' postmodern, Victorian-motif interior space, which was designed by Hobbs and Black. The large L-shaped room is decorated with flat, squared-off wall columns and heightened by two rounded ceiling shafts terminated by skylights. The carpeting is a shade of mauve romantically named "Ashes of Roses."

Recollections features young owner, designer, and manufacturer Marianne

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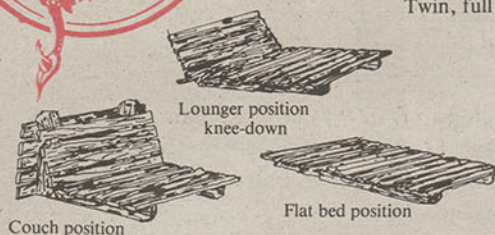
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CHRISTINE ROSS-CAVANA

Jamie Billing (right), manager of Recollections on Washington Street, helps a customer. Recollections' Victorian- and Edwardian-inspired dresses and hats are designed by owner Marianne Bishop.

Bishop's Victorian- and Edwardian-inspired dress and hat creations. "When I was a student of clothing and textiles at Mercy College in Detroit in the Seventies, they said I'd have to go to New York to be a designer," says Bishop, who looks like a Gibson girl. "They said there was no place for designers in Michigan." This dismal news caused Bishop to change her major to business and computer science, which led to a job in business and management.

About four years ago, she decided that wasn't what she wanted to be doing, so she began custom designing and sewing wedding dresses. Since then, she has branched into day and evening wear and has farmed out her production work to a small Michigan manufacturer. She opened a shop in Hartland, became a wholesaler to about one hundred shops around the country, and did her own market research to discover that she should move the Hartland shop to Birmingham or Ann Arbor. Recollections was located temporarily

in Whitehorse Management's DeFord Building on Main Street near Liberty during preparation of the Washington Street site.

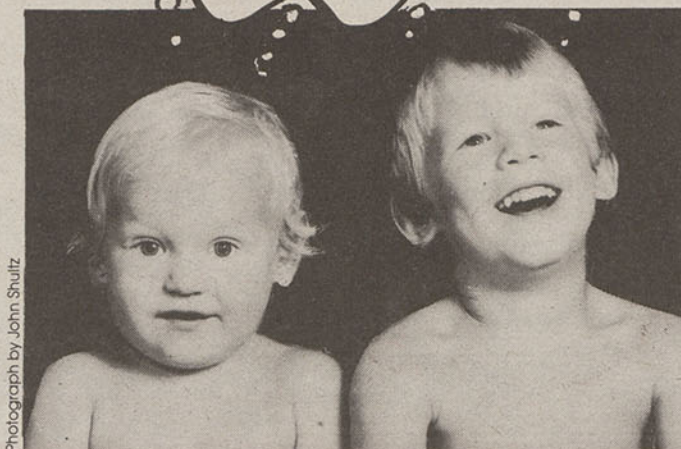
Wedding gowns and attendants' dresses make up a large part of Recollections' business. They range from a lace-over-taffeta tea-length dress to a totally hand-crocheted gown at \$2,000. A "mother of the bride" dress (\$165), available in subtle pastels, features a dropped waistline, a cotton lace top, and a handkerchief-style chiffon skirt.

Most modern wedding gowns, Bishop points out, are based on Victorian predecessors. She thinks that is reasonable, since elaborate bodice seaming, tapering to a fitted waist and opening to a long full skirt, emphasizes a graceful female figure. (To achieve that hourglass look, those Victorian women also wore rib-mashing corsets and were as tightly upholstered as their fainting couches.)

Recollections' romantically retro de-

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Photograph by John Shultz

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CHANGES continued



CHRISTINE ROSS-CAVANA

Recollections moved in next to Laura Ashley and The Talbots on Washington Street in October.

signs, rather literally adapted from the period between 1880 and 1919, make an interesting contrast to the high-impact mini-skirts and sequined sweatshirts found at other shops in the area. Their co-existence is a sign of the eclectic fashion world of the 1980s, where the once iron-clad rules about what to wear and when have largely disappeared.

The collection includes an extensive line of lingerie and street and business clothes as well as evening dresses and gowns. A fitted corduroy suit (\$125) has pouf-shouldered sleeves, a row of tiny buttons to close the jacket, and a tea-length flared skirt. Bishop prefers "the femininity of a longer skirt," and that preference seems to hold among all three of the building's image shops. They mostly show long skirts—though Laura Ashley's ingenue look bows discreetly to this year's shorter trend with a rack of knee-length corduroy skirts, and Talbots' manager Sharon Crowder says they've had some knee-length skirts and expect some more in the spring line-up, "done in moderation, for up-dated classic dressing."

More openings at North Campus Plaza

Furs, silk flowers, and yet another video store

Three shops opened this autumn in the cheerful North Campus Plaza cul-de-sac on Plymouth Road, and a fourth is scheduled to open in January.

David M. Rumford moved Master Furrier from Lamp Post Plaza to a temporary spot opposite Origins pending the ex-

pected December completion date for his permanent location just next door.

A quick poll of a few Ann Arborites revealed that many knew Ann Arbor had a furrier, but weren't quite sure where it was. The silver-haired Rumford explains that his father, David G. Rumford, from whom he inherited the store in March, preferred to run a low-profile operation. David G. had learned the fur trade in high school and then gone to work for Max and Ella Deess, who started the business in 1949 on Main Street. He later moved it to the Darling Building at Liberty and Fifth, where its peeling painted wall sign is still visible in the alley west of East Liberty Plaza. When Max Deess died in 1971, Rumford bought the firm; he moved it to Lamp Post Plaza in 1976. David M. and his mother, Marion Rumford, who acts as his consultant, decided the time is now right to expand and become more widely known.

A full-service furrier, the shop stocks and sells furs, designs custom furs, and offers cold storage, cleaning, and alteration services. The move and expansion allows space for a workroom for tailor Aznif Zarikian and other designers and consultants. They can renovate an older coat or make a new one from skins.

Ready-made prices begin at \$395 for a woman's Norwegian blue fox jacket. The other end of the price range easily reaches six digits. For two-digit Christmas gifts, cuddly fur earmuffs can be had for less than \$50; a sleek mink woman's hat is \$300. Rumford says reversible coats are popular; a full-length woman's coat made of mink ovals in an autumn haze color reverses to one of a raincoat material called "Stankama" in cinnamon color. It costs \$1,995. Rumford says men, too, are increasingly opting for the elegance and warmth of fur coats.

Sam Mashni, a man who knows how to start a good conversation, is the operating

manager and one of the owners of **Showtime Video**, which opened in October at the edge of the plaza nearest Wendy's. He says his stock of nine hundred movies, including over two hundred for kids (a result, it would seem, of the delight he takes in his own little girl) is unusually large for a new store. To choose them, he says, laughing at the memory, he went to the dealers' warehouse. There, supplied with a grocery cart, he rolled up and down long aisles picking videos from an overwhelming display from MGM, Warner Brothers, HBO, and all the other suppliers, just tossing them into the brimming cart. The job took three days and about \$50,000; he expects to add thirty to forty selections each week.

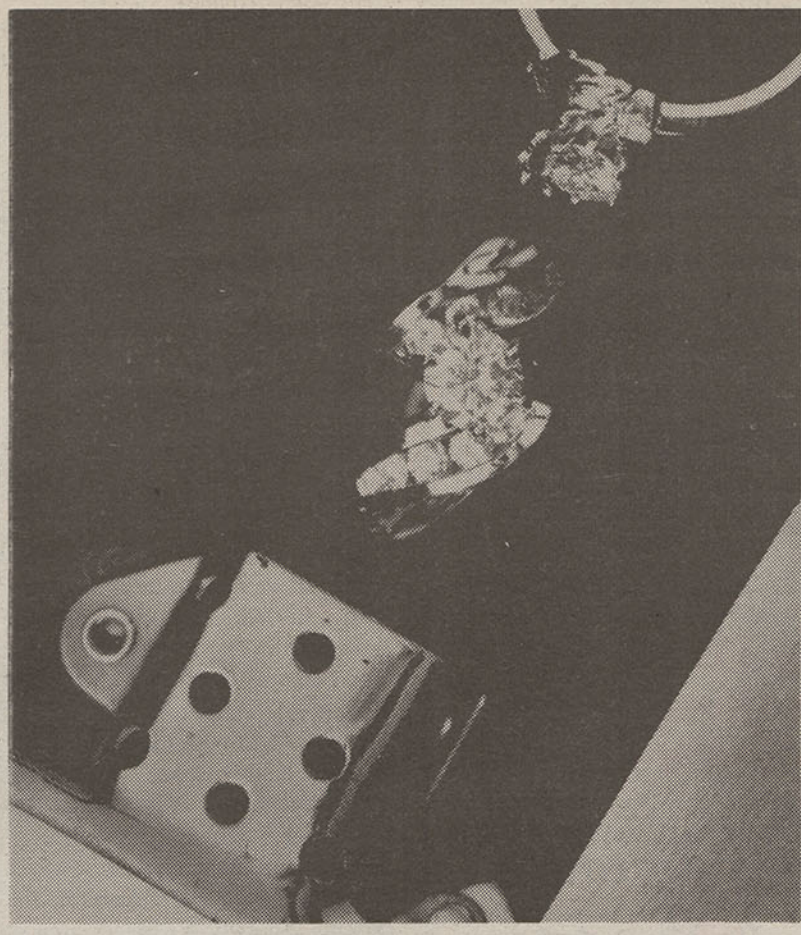
Mums, begonias, jasmine, dogwood, azaleas, and impatiens in full blossom, shipped all the way from mainland China without a bruised or withered petal among them, are just a few of the plants that line the curving garden aisles and handmade redwood gazebo at **Silk Plants, Etc.** The plants, which are actually made of a polyester-and-silk-blend fabric, are problem-free, according to the sales staff—no dirt; no watering; no wilting; if a leaf falls off, it can be put right back on; if they get dusty, they can be hosed down and blow-dried; and they shouldn't aggravate allergies.

Linnda Hoover (the two n's are intentional) owns the shop with her husband, David. "I love my franchise," she says. Hoover picks the plants she wants from many sources, and then the franchisor helps her get them at good prices. The plants arrive flat in plastic bags, and Hoover and her staff assemble them; they can also put together custom designs. David Hoover, owner of Hoover Construction Company in Clinton, helps cut down, dry, and treat the woody portion of real trees; after the preparation, the trees are re-outfitted with leaves and flowers, as desired.

For the holiday season, Silk Plants, Etc., will have big poinsettias not only in authentic red and white but in designer mauve, peach, and cream, too (\$21.98 on up). It will also have wreaths, wall hangings, centerpieces, and Christmas trees formed from potted poinsettias and peonies.

To help in decorating, Hoover can send out a van full of trees, plants, and flowers to be tried in place and purchased on the spot. Plants can be rented, too. In case lack of fragrance is a problem, the shop stocks fifty dab-on, bottled scents.

Upland Gallery, which opened in the plaza last April, is featuring posters with a southwestern theme this month, including "Christmas in Santa Fe" by Pena. Upland is owned by Zindar Enterprises; they also own Frames Unlimited at Maple Village and at the Kroger-Perry shopping center in Ypsilanti. Upland director Geoff Burd says that the gallery concept adds fine art and one-of-a-kinds to the frame and poster stock of the older stores. Upland handles works by local representational artists Charles Ciccirelli and



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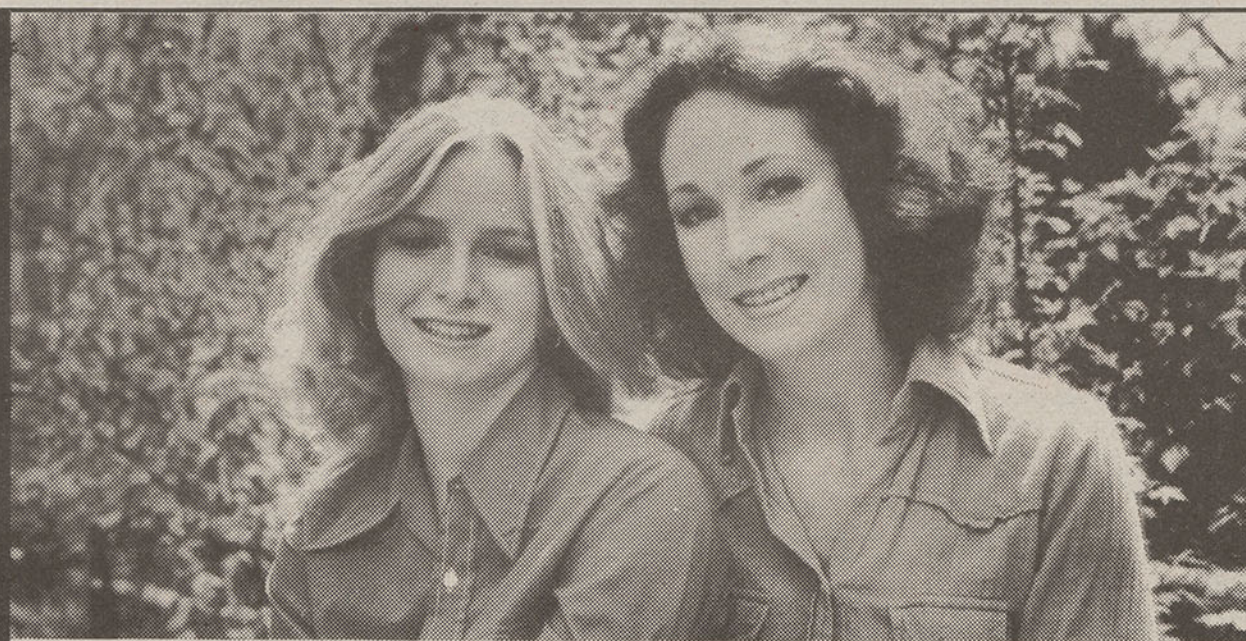
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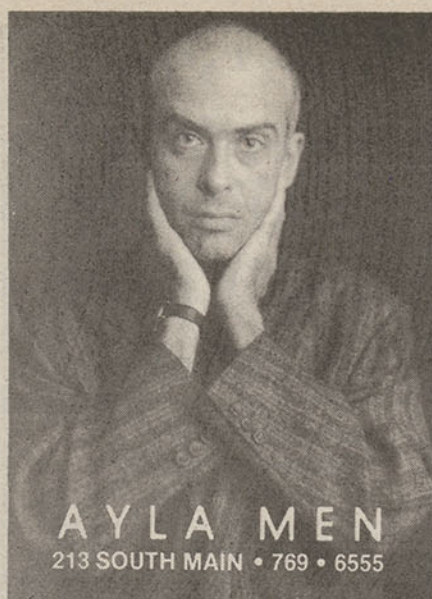
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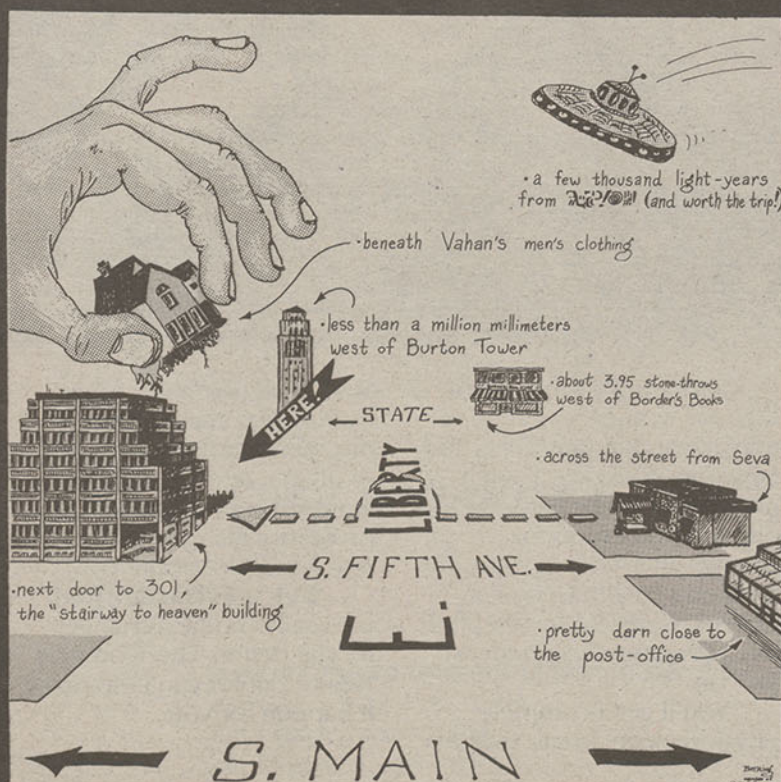
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THE BEAD GALLERY

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Monday-Friday 10:00-6:00; Saturday 10:00-4:00



CHANGES continued

Catherine McClung. Unlike most galleries, Upland buys works outright from the artists, rather than taking them on consignment.

Two new computer stores

Sherwood and Computer Medic now have retail showrooms.

Two local computer repair shops moved to new locations and added full retail showrooms in the last few months. In September, Jim Sherwood moved **Sherwood Computer and Peripheral Repair Co., Inc.**, from Eisenhower Commerce Center to a more visible and larger space in Colonial Lanes Plaza on South Industrial. Sherwood Computer occupies two storefronts on either side of Huron Youth Services. The northmost spot is a showroom for new systems. Sherwood's bigger area on the south serves as a workshop for computer assembly and repair, a classroom, a showroom for used computers and peripherals (which Sherwood takes on consignment), and headquarters for Sherwood's "Rent-A-Clone." Rental computers and peripherals are available for any period of time from one day up; a Sherwood XT, for example, costs \$100 a month, a printer costs \$10 a week.

Sherwood is an intellectually curious man who, if he had been born about twenty years later, would probably have been involved with computers right away. Instead he's enjoyed a series of varied occupations including a stint as a radio announcer, a job in recreation at Maxey Boys Training School, an ombudsman position at King Engineering, and a period on the assembly line at Ford. By 1979, though, he'd found his niche in the burgeoning computer industry. He began by repairing disk drives for a now defunct shop on Washtenaw. By 1983 he had his own repair shop. An O-scale model railroad buff, he began his business on his train repair bench.

By January of 1985, in response to customer requests, Sherwood was assembling clone computers (which emulate the operation of IBM systems). Sporting the green Sherwood label (part of an irrepressible Sherwood Forest theme that pops up in various in-house antics), today's basic model costs \$888 with a one-year guarantee. Although other clones are available by mail order for as little as \$780, Sherwood makes a strong argument for the advantages of the local service that comes with his system. He also makes a case for the Sherwood over the locally available and price-competitive Leading Edge computer. The latter, he says, isn't a true clone, in that it doesn't have complete hardware compatibility. "It's OK as long as you don't touch it," he rumbles in a rich baritone. "But, oh how we pity you if

you try to add parts like ports or drives."

"For some reason, computer stores are like banks," Jim Sherwood says. "They don't stay open nights." But Sherwood hours are 9:00 a.m. to 9:00 p.m. weekdays and 10:00 a.m. to 4:00 p.m. Saturdays.

"We started in the boonies, in 1984," says Rick Whiddon, co-owner with John Bergren of **Computer Medic**. The business with a red cross logo was originally a repair shop only. Now, Whiddon says, the conservatively run company has grown to a \$1.5-million-a-year repair and retail business.

Whiddon and Bergren were engineers for Bechtel Power's Midland Project, who were let go in the massive 1984 layoff. "We wanted to start a business, and John was already maintaining the Ann Arbor traffic light system, as he still does today," Whiddon says.

The two young men considered buying a repair franchise, but decided they could do better on their own. They did acquire one piece of franchise lore, however—the belief that business would consist mostly of large service contracts and that consequently location and visibility didn't matter. That turned out to be untrue in the Ann Arbor market, so they subleased space from Condor Computer on heavily traveled South State Road. Business doubled in the first month. Sales of peripherals and upgrades soon led to sales of whole systems.

When Condor moved, Computer Medic moved also. They've taken 1,700 square feet in the spic-and-span, tree-shaded Gallup-Silkworth property on State Road. Sales are slanted mostly to businesses. They don't have classes or keep a huge walk-in inventory, but "order just about anything at a fair price." Whiddon says mail order competition isn't too bad because the store's service is a value-added feature. Bergren's repair team repairs computers down to chip level, which they say saves customers money and inconvenience.

Museum gift shops get bigger and fancier

The Natural Science and Hands-On museums have expanded homes for science kits and dinosaur T-shirts.

The University of Michigan Natural Science Museums Gift Shop used to be at the end of a fourth-floor hallway—the thing you saw last, after visiting all the exhibits. Now it's been moved to its own spot on the first floor, just off the rotunda of the Geddes Avenue building, where it has been expanded and upgraded.

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CHRISTINE ROSS-CAVANA

Elaine Simms manages the recently expanded U-M Natural Science Museums Gift Shop.

The shop, then called the Sales Desk, wasn't even officially staffed when it first opened in the Fifties. A secretary would hasten down the hall if someone wanted to make a purchase from the little collection of shells, feathers, and other small souvenirs. Eventually the inventory grew, and its space became very cramped.

In 1986, the college of LS&A agreed to pay for construction of a new shop in exchange for some upstairs space in the museums' triangle-shaped building. The new gift shop is to the left of the door as you enter the building past the sculptured black pumas. New manager Elaine Sims has an office to the right. The bustling, curly-haired, and petite Sims wears a whole lanyard-full of keys to lock and unlock many doors. Architect Dennis Loy designed a big iron door for the space, and a complex ceiling-high framework to balance it. Though the shop only opened in October, it's already bursting its bounds and will eventually have to expand into an adjoining storeroom.

The shop sells natural science-oriented toys, souvenirs, and gifts to complement the museum displays. That means dinosaur everything—little rubber dinosaurs, big plastic blow-up dinosaurs, wooden dinosaurs, stuffed dinosaurs, dinosaurs on T-shirts, and lots of other dinosaurs. There are glow-in-the-dark things, too, including glow-in-the-dark celestial T-shirts (\$8.95 children's sizes, \$9.95 adults' sizes). Arrowheads, rock specimens, shells, and peacock feathers, all at very small prices, are as popular as they

were when the first shop opened.

More sophisticated gift items include Russian plates, lacquered black with bright flower designs, at \$9 and \$11. Russian nesting babushka dolls now have nesting cosmonaut doll companions (\$12 for a set of four). A set of four tiny nesting celestial globes is \$30. Sims has stocked a collection of jewelry from around the world. Joyce Tinkham, a Nishga Indian who works in the shop part-time, provides beaded jewelry, including frog-decorated hairclips at \$25 a pair. In keeping with the museum theme, there are many animal motif objects and books. During December, Sims will put out a collection of Christmas gifts and ornaments.

Proceeds from the shop go to the museums and related science projects. So far, they've helped support Jim Loudon's AstroFest lecture program and contributed to purchases such as the mounted wolverine on the third floor.

The building is surprisingly close to the Power Center parking ramp. From the exit at the southeast corner of the fifth level, it's only a short walk along the Washenaw side of the dental school. Hours are Monday through Friday 10:00 a.m. to 4:30 p.m.; Saturday 10:00 a.m. to 5:00 p.m.; and Sunday 1:00 p.m. to 5:00 p.m. The museums are closed on major holidays.

The Explorer Shop at the Ann Arbor Hands-On Museum at the corner of Huron and Fifth has also moved and expanded. It shifted earlier this year into a

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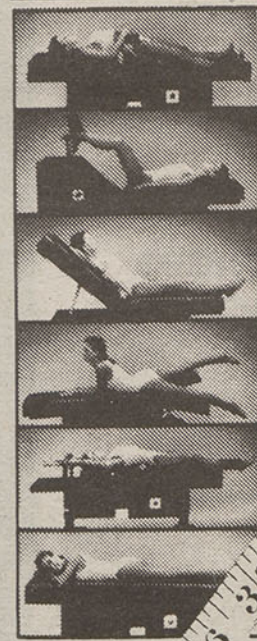
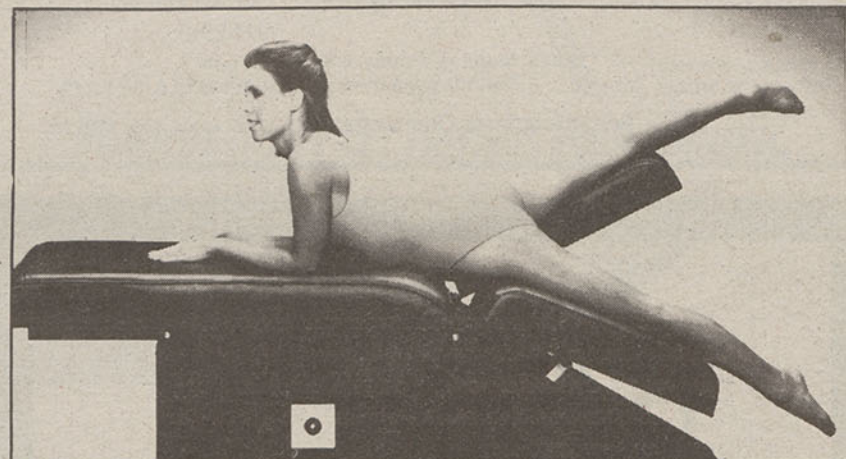
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Sat. 9:30-3:00

Evening hours, Thurs. 'till 8:30

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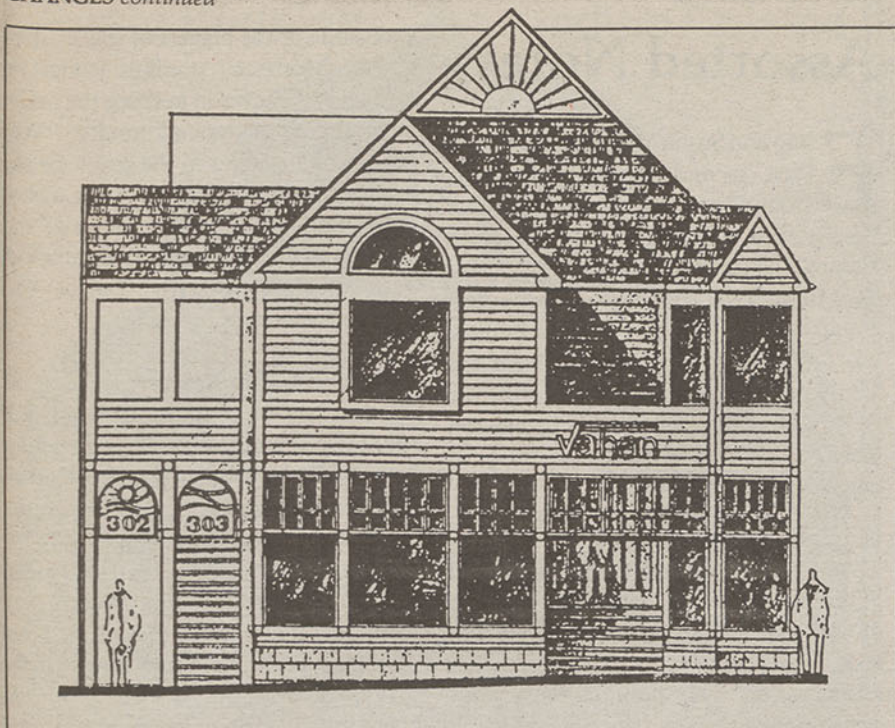
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Hobbs and Black's drawing of Vahan's new neo-Victorian facade.

newly glassed-in area near the entrance. In addition to natural science themes, the Hands-On Museum exhibits and gift shop items also encompass the arts and crafts of other countries, the physical sciences, and mathematics. The shop has many three-dimensional puzzles and logic games, and a large array of science books and kits. They carry many inexpensive items for the pre-wage-earning crowd—a minuscule motor costs 72 cents; bins that are about chin high to a five-year-old hold little wood and plastic science toys with prices like 14 cents, 33 cents, and 62 cents. Playing cards decorated with illusions and "visual oddities" are \$5.77. These odd prices aren't part of a math quiz; they're chosen to round off to comfortable units after the sales tax is added on. Hours are Tuesday through Friday 1:30 p.m. to 5:30 p.m.; Saturday 10:00 a.m. to 5:00 p.m.; and Sunday 1:00 p.m. to 5:00 p.m. Sandy Toivonen is the shop's new manager.

Vahan's new look

Surrounded by 301 East Liberty, it now upstages it.

Vahan (VAH-hahn) Basmajian could have sold the aging frame house at 311 East Liberty, home of Vahan's Clothing and Tailoring, to the developers of 301 East Liberty; they wanted the land so their building could be larger. But he kept it, and Hobbs and Black architects fenced it in with two blank brick walls that form part of the L-shaped east side of 301.

Then, Basmajian hired Hobbs and Black to redesign the front of his building, and the two blank walls became a backdrop for Vahan's charming neo-Victorian facade. Hobbs and Black seems more carefree and successful with the pointy roof lines on the renovated building than

they do with the newer building, which seems to lack commitment in its design statement. Basmajian, a third generation tailor, says that he is pleased with the intermingling of the old 311 and the new 301 East Liberty.

Basmajian didn't gain much space with the renovation. A meticulous man, he figures it will make the building more noticeable, and that "it will be good for Ann Arbor." He did gain a beautifully windowed 300-square-foot space on the second floor; he hopes to rent out that area, which can be retail or office space, to help pay for the cost of the renovation.

Vahan's carries ready-to-wear men's clothing, takes orders for men's and women's made-to-measure, and does alterations. Basmajian says his menswear "is fashionable, but also conservative enough that it doesn't change year after year."

In October, The Bead Gallery moved from a hidden-away spot above Hutzel's on Main Street, where it had been since March 1985, to the more accessible, low-ceilinged space below Vahan's. The stairway down to Tricia Woodbury's fresh and tidy shop is on the left side of the building.

Woodbury, who designs bead jewelry in addition to owning the shop, uses a back room as a workshop for design and repair work. She sells finished pieces, makes pieces to order, and counsels customers on how to make their own pieces.

In the two small front rooms, drawers, tables, and walls hold beads carved with animal designs from all sorts of fruit pits and seeds; glass beads to ward off the evil eye; gold, silver, and brass beads; seed beads for American Indian bead work on leather or cloth; pearls, jade, and amber beads; big, small, and middle sized color-stained wood beads; rustic beads and elegant beads; dull beads and shiny beads; clay and shell beads; and the necessary tools, clasps, and richly colored silk cord to turn the beads into necklaces, bracelets, earrings, and pins.

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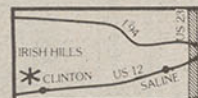
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CHANGES continued

Assorted Notes

Elmo and Susan Morales have moved their second **Elmo's Supershirts** from Detroit Street to 404 East Liberty, just east of Division. The shop features the same T-shirts and sweats as does Elmo's Kerrytown store, but it carries an expanded stock of tie-dyed T-shirts, too. Sales volume is great enough that the Moraleses have moved their former Detroit Street printing facility to Jackson Road, where they'll silkscreen shirts for big orders.

Amour Jewelers quietly replaced Gold Fever across the lobby from Shari's Flowers and Gifts in the Ann Arbor Inn last May. Amour proprietor Tim LaPrarie says he has been fascinated with gemstones and jewelry since he was in the fifth grade and his older brother brought home pieces from his school jewelry class; that was fifteen years ago. LaPrarie has studied jewelry making through classes, seminars, apprenticeships, and jobs. He is financing his stock through his own work, which keeps him busy up to sixteen hours a day. A pair of LaPrarie-designed, intricately carved, fan-shaped earrings fabricated of 6.7 ounces of 14 carat "plumb" gold (LaPrarie says that means it's 14 carats or better) costs \$265. His rings range from \$40 to several thousand dollars. LaPrarie and his assistants do repairs for Amour customers, immediately when necessary, and for other Michigan shops who send pieces in.

Oaks, one of the biggest of the Taubman malls. Morosco, unlike some mall managers, believes in keeping the mall an integral part of the community. "We're the largest taxpayer in the city," he says. "It makes sense for us to work with the community. We have so much at stake together." His successor at Briarwood is Ted Schwarz, formerly Twelve Oaks assistant manager.

When **Business Resources, Inc. (BRI)**, opened their large Packard Road showroom two years ago, at least some neighbors were sorry they hadn't included a convenient office supply store there, too. They did so this July, taking over the space made available when P S Printing and Graphics, formerly between BRI and Dom Bakeries, decided they needed more space and moved to South State Circle.

A big board at the back of the shop displays the fifty most commonly needed typewriter and computer printer ribbons to help customers with the frustrating business of recognizing the style they need. Manager Doug Meyer says there are many more in the big BRI office supply and furniture catalog. Catalog orders can usually be filled from the firm's Phoenix Drive warehouse in a day or so.

Meyer offers "in-store only" specials. A box of one hundred manila file folders, normally \$10.55, is only \$4.70; a dozen Bic Biro pens, normally \$3.48, go for \$1.06 if picked up at the store. A long shelf displays deep piles of lined pads; in addition to good old white and yellow, office pads come now in lingerie colors of ivory, pale blue, gray, pink, and lavender.

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Light industrial and high-tech businesses are budding on State Road south of Briarwood at a spring growth rate, but service businesses haven't been keeping pace. So **Mark's Midtown Coney Island**, located in local contractor Russ Payeur's new State Circle Plaza just south of the I-94 overpass, has been busy since its opening day in October. The business is owned by Mark Colwell in partnership with Mark June, who owns a Coney Island in Saline. Colwell says Payeur often drops in at the Saline Coney Island after church; one Sunday he suggested that June consider opening at the new plaza. June asked Colwell, with whom he'd worked at a Lafayette Coney Island in Detroit, to come in on the venture.

Colwell says that although a "Coney Island" in New York is a hot dog with sauerkraut (he'll fix those up, too), in this area, it is a hot dog with chili. A Coney Island Special is a "combination hot dog and loose ground beef smothered with chili, mustard, and onion." One costs \$1.85. The menu includes all the old diner standbys—omelets, hash browns, hamburgers, salads, catfish and chicken dinners, and sandwiches. Hours are Monday through Friday 6:00 a.m. to 9:00 p.m.; Saturday 7:00 a.m. to 5:30 p.m.; and Sunday 7:30 a.m. to 3:00 p.m.

After seven years at Briarwood, manager Phil Morosco left in November to take over as general manager at Twelve

Adam and Rebecca Adamopoulos, owners of **Jonathan's Family Restaurant**, serve a free homemade muffin with every order. It's consistent with their attitude. "The reason to be in business is not just to fill your pocket with money," says Adam Adamopoulos. "It's to accomplish something."

Jonathan's is located in the Parkland Center on Jackson Road between Wagner and Zeeb. In the morning, beginning at six o'clock, blue-collar workers come in for breakfast specials. By noon, business people from the car dealerships and technical companies come in for lunch. Sundays and dinners see a lot of families; Adamopoulos says they are coming from as far as Jackson and Chelsea. Senior citizens apparently like Jonathan's comfortable and familiar decor (a revolving display case holds homemade fruit pies and sundae glasses filled with cubes of red jello), and they get a 10 percent discount on the already extremely reasonable prices.

Adamopoulos says, "This is an area I love. I always wanted to be on the west side of Ann Arbor. I started in Ypsilanti and built up until I had enough capital to open here. It's a nice, family-type operation, modern, just the way I had in mind. People always ask why it's called Jonathan's. I just think it's a beautiful American name." Jonathan's is open Monday through Saturday from 6:00 a.m. to 10:00 p.m.; Sunday it opens at 7:00 a.m.

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RESTAURANTS

Escoffier

Ann Arbor's toniest

When Escoffier opened in 1982 in the former Best Steak House on State Street, it was clear that it was going to be Ann Arbor's toniest restaurant. Even the name, after the famous Belle Epoque chef and restaurateur Auguste Escoffier, was a tipoff to its owners' intentions to serve more lavish food than is currently in vogue. The early menu centered on limited-selection dinners in the elaborate, formal French tradition. The fixed price was very high for Ann Arbor, and the complicated French-language menu seemed to discourage a la carte ordering. In fact, many people thought it wasn't allowed.

In a town that prizes its funky and casual eateries, it took some courage to stake a claim to this territory. And actually, despite the restaurant's move to fancier quarters in the spectacularly renovated Bell Tower Hotel, the menu has become both less rigid and less costly over the last few years. The most important change was the addition of an a la carte menu and a \$20 early-bird dinner to encourage more drop-in clientele. The changes seem to have had a softening effect on an atmosphere that some of Escoffier's early customers found prissy and intimidating.

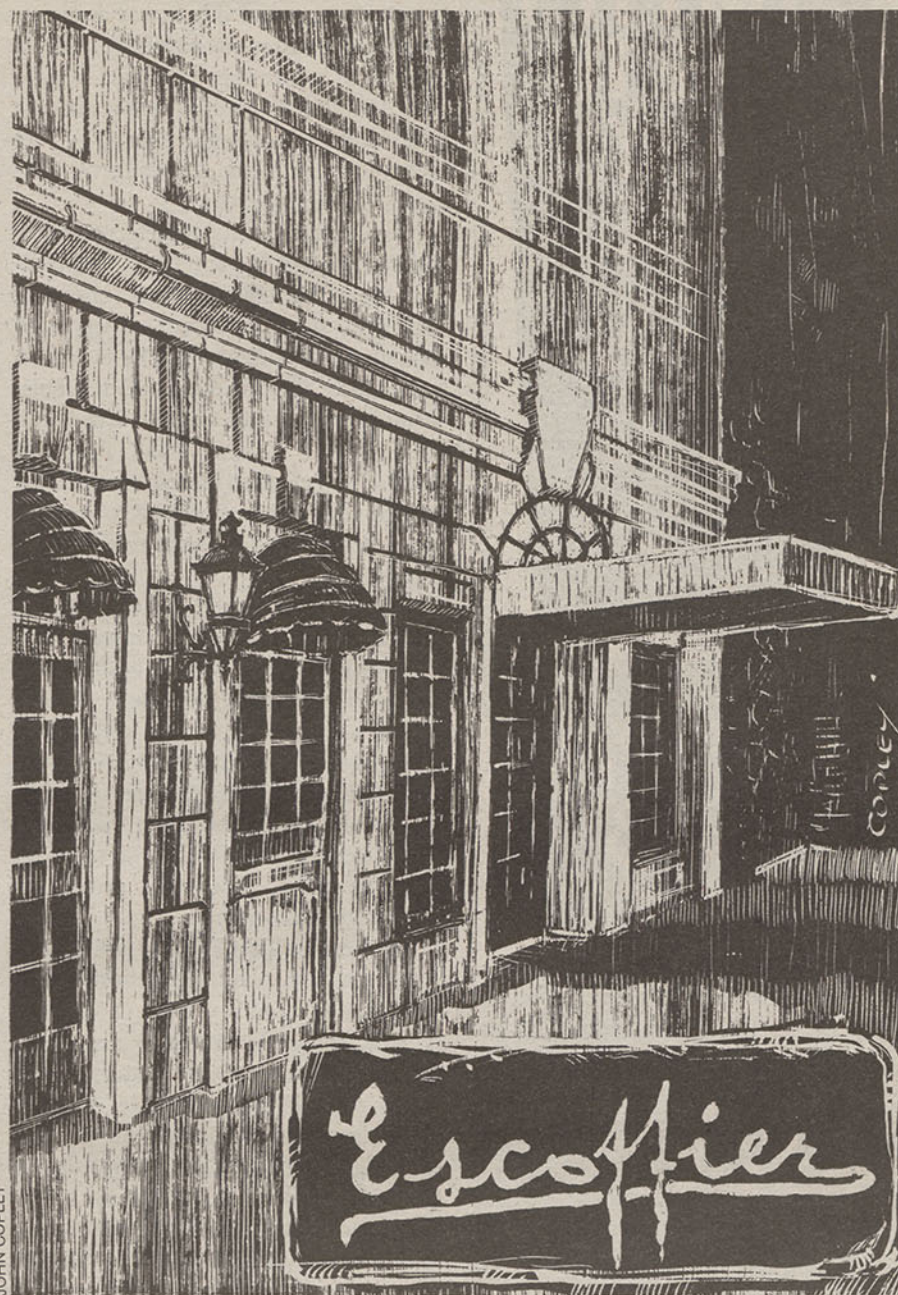
Despite the changes, the emphasis on traditional French cuisine is still there. The menu shows some traces of the lighter French nouvelle and American regional cuisines (black bean sauce, cilantro garnish, lime and ginger with snails), but they certainly do not dominate.

On our first visit, our party of four decided to go for the full five-course treatment. One opted for the \$37 fixed-price five-course dinner, and the rest ordered five courses a la carte.

A loaf of warm sourdough bread was brought to the table while we studied the menu. Made in Boudin's Bakery in Chicago and shipped to Escoffier for final baking, the bread is solid and crusty, with a pronounced sour taste. So sour, in fact, that it smells faintly of mildew. This is not unpleasant, no matter how it sounds; in fact it's the best restaurant bread I've had in recent memory.

The fixed-price appetizer was a small bundle of scallops, lobster, crab, and bechamel sauce wrapped in rich pastry. We also tried three appetizers from the a la carte menu. Poached salmon (\$8), served cold, with a thin layer of aspic, in puff pastry, was expertly cooked—dense and flaky. The aspic was also good. The pastry didn't add much except calories. Pastry in some form was a part of three of our appetizers. Escoffier uses pastry liberally—too liberally, I think—but one could say the same of classic French cooking in general.

The other two appetizers were snails with lime and ginger (\$7) and pate de foie gras (\$12). The unusual snail recipe, in



which a gentle lime-flavored bechamel sauce with slivers of poached ginger lightly coats snails in a puff pastry shell, is typical of Escoffier's fundamentally classic approach enlivened by contemporary touches: the white sauce and pastry are vintage Auguste Escoffier, the lime and ginger are just as typical of the nouvelle style of cooking. It's an entirely successful melding of cooking styles by an

imaginative chef, Charles Solomon. (A young Michigan native, he is proud to have come up through the ranks of several fine Michigan restaurants rather than out of one of the chi-chi cooking schools around the country.)

Pate de foie gras isn't for everyone. It tastes decadently rich—if you held your nose, you'd swear you were eating lard. The richness comes from the controversial practice of force-feeding geese to produce the superfat livers that are the main ingredient of this classic French dish. Escoffier's version is made in-house from Michigan geese that are raised in this manner, legalized only recently. It is superb. Faintly scented with cognac (though lacking the traditional truffles) and garnished with chopped apples, walnuts, and creme fraiche, this is a classic French treat. It is rarely available elsewhere in town.

Three soups were available that day, each \$3 a la carte, and each available on the fixed-price dinner: cream of tomato with dill, cold watercress and cucumber, and a consomme. The consomme, made that day from pheasant stock, was so peppery that I felt the waiter should have warned me. Floating on it was a thin slice of cold, pastry-wrapped pate—not the foie gras, but a more everyday pate. The

Escoffier

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Description: Elegant without being chillingly formal. A tableau of conservatively tasteful crystal, silver, and linen. Private banquet room in the basement.

Atmosphere: Polite and well bred.

Recommended: Snails with lime and ginger sauce, pate de foie gras, cold cucumber and watercress soup, tomato soup with dill, duck with cider and Calvados, medallions of veal with wild mushrooms, swordfish with tomato puree, creme brulee.

Prices: Five-course limited-choice dinner, \$37; four-course pre-concert dinner (Tues.-Fri. before 6:30 p.m.), \$20. A la carte prices: hors d'oeuvres, \$8-\$12; soups and salads, \$3-\$5; entrees, \$16-\$21; desserts, \$3-\$4.

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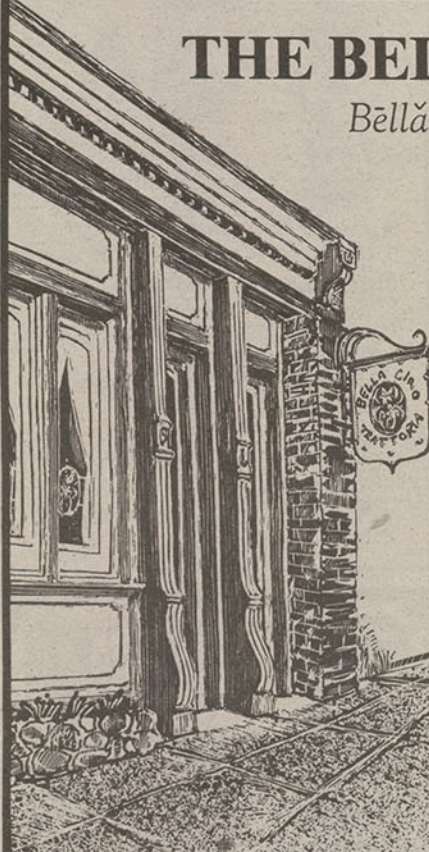
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CON BURRO SALVIA**
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PENNE ALLA BOLOGNESE
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RESTAURANTS *continued*

thin, peppery soup was not helped by the cold, heavy garnish. Escoffier's consommé is not always spicy, nor is it always garnished this way, so this is not a blanket caveat. On another day it was a strong, clear beef consommé garnished with a cascade of paper-thin julienned vegetables. The tomato and dill soup and the cold watercress and cucumber soup were both thin and creamy, tasting of their namesake ingredients.

Next came a too-sweet raspberry sorbet, followed by the entrees. The fixed-price menu that night offered a choice of swordfish steak or lamb cutlets with roquefort in (again) pastry. The swordfish was broiled, then drizzled with a simple, citrusy tomato puree and garnished with dots of sour cream, small flecks of tomato, and cilantro leaves. Swordfish is hard to ruin, but just as hard to improve upon. This treatment improved upon it slightly.

Among the a la carte entrees, the veal medallions with shitake mushrooms (\$19) were rich and tender. So was the duck with cider and Calvados (\$19). Both of these entrees were such a perfect melange of subtle flavors that it's difficult to describe them. The duck, though, deserves a further tribute. It is free-range duck from Elbo Farms in Ortonville, and a far cry from the bland, pasty duck usually encountered commercially.

The meat in fillet of beef in potato crust (\$21) was what plain, good beef should be. It was encased in a crust of shredded potatoes somewhat like dry, crispy hash browns, studded with shitake mushrooms. I felt a little betrayed by the fancy French moniker, which led me to expect something more elegant than this simple, English-style dish. I thought an honest grilled steak and well-made fries would have covered the red meat and potatoes territory just as well. When I learned later that this entree is the chef's personal favorite, I returned to see if I had missed something. I was still disappointed. It's what the English call "a splendid cut of beef," if you're in the mood for that sort of thing, but I think Escoffier has better things to offer.

A green salad (\$3 a la carte) came next with the fixed-price dinner. The waiter had previously asked if we wanted our salads before or after the entree, a nice recognition of the validity and appeal of both the American and European customs. The dressing was a homemade mayonnaise thinned with buttermilk and sprinkled with chives and shallots. A fancier salad (\$5), with apples, walnuts, and roquefort, was available a la carte. It was dressed with a fruit-vinegar vinaigrette.

Dark chocolate mousse (\$3) was rich, not too heavy, and nicely gritty with good quality chocolate. A tarter raspberry sauce would have improved the white chocolate mousse (\$3); the one it came with was almost as sweet as jam. The best dessert was a crème brûlée (\$4), nominally Kahlua-flavored, but so faintly I could hardly taste it. The tiny dish is run under the broiler to make a hard sugar crust over the soupy, eggy custard. It is all in the execution: the ingredients (except, perhaps,

the Kahlua) are in everyone's kitchen, but it's nearly impossible to duplicate the dish at home.

The condition of most people's pocketbooks, waistlines, and arteries prohibit this sort of sybaritic blowout more than once a year. (Escoffier's owners, Maureen and Tony Perault, can often be found eating spinach salads at Seva.) A lighter, less expensive introduction to Escoffier is the \$20 pre-concert menu featuring a soup, a green salad, a choice of two entrees, and mousse, served Tuesday through Friday. (You must be seated before 6:30 p.m.)

The entrees on the early-bird menu are not from the a la carte menu nor from the more expensive fixed-price menu. More often than not, they are sea scallops in lime and ginger sauce or veal with a lemon sauce. The scallops were tender and buttery. The veal, though it had been cut in razor-thin slices and sautéed quickly, was tough, but the powerful lemon bechamel was good on it. Both dishes were liberally garnished with julienned carrots, squash, and cabbage.

Escoffier does a fair amount of pre-concert business on big nights at Hill Auditorium, and the waiters are good at getting everyone safely off on time. But to avoid feeling rushed, you should go as early as possible if you have concert or theater plans. Star gazers know that this pre-concert meal is popular not only with concertgoers but also with performers, who often stay at the Bell Tower Hotel.

If you plan to spend a lot of money at Escoffier, some advance planning is advisable (to many, this is part of the fun). Tony and Maureen Perault are very willing to discuss both food and wine in advance. Many of the better white wines on the list are not routinely kept chilled, and on slow nights not everything listed on the a la carte menu is available. Maureen Perault is particularly adept at helping anyone from connoisseur to neophyte navigate Escoffier's vast wine list. You can even order special dinners, Tony Perault says. If you have diet restrictions, or you want to bring your kids and they only eat hamburgers, the chef can accommodate you if warned in advance.

The wine list merits a special mention. Escoffier has unquestionably the largest wine cellar in Ann Arbor. Along with The Earle, it recently won important national recognition from *Wine Spectator* magazine.

At these prices, you might as well try to make everything perfect, so try to arrange to go on a night when Rob Conway is playing the piano. His repertoire leans heavily toward Debussy and Satie, with some Chopin. And don't be intimidated by Terry McClymonds, arguably Ann Arbor's best waiter, who has been with Escoffier from the beginning. He knows food and wine, is adept at translating the completely French menu, and is thoroughly professional in the remote, European style. Completing the extraordinary crew is the twenty-five-year-old Charles Solomon, whose work speaks for itself.

—Sonia Kovacs

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The 1883 U-M Library

Its chunky red brick style once dominated the campus.

In December 1912, U-M student A. J. Hebert sent this postcard to his younger sister, Elsie, in the Upper Peninsula iron mining town of Champion, to wish her a Merry Christmas. He couldn't make the 460-mile trip home for the holidays.

The postcard, published by Ann Arbor's Lyndon photography studio, combines two beloved campus symbols: the 1883 library, with its prominent twin towers, and a squirrel, probably the most popular motif in Ann Arbor's unexciting range of postcard offerings.

In Hebert's day, the library was the centerpiece of a largely red brick campus, whose chunky buildings were often accentuated by a steeped clock tower. The *Beaux Arts* neoclassical University Hall of 1873, faced in stone and with a cast iron dome, was far more splendid. But the state's limited funds had not permitted this showpiece to set the style for the buildings that followed during the university's 1880s building boom. They were built of affordable brick, in a loose Romanesque Revival style really quite simple for the richly decorative late nineteenth century.

Besides the library, the 1880s saw construction of the Engineering Building, on the site that is now the Undergraduate Library, and the Romance Languages Building (originally the Museum) just south of Angell Hall, which survived into the 1950s. Perhaps the best-known exam-

ple of red brick architecture at the U-M was Barbour-Waterman gymnasium, completed in 1894. It was demolished in 1976, and the new chemistry building is going up on the site. The smaller Tappan Hall, originally built as additional general purpose classroom space in 1892, is all that's left of this muscular red brick Victorian phase of the university's architectural history.

These buildings were among the most visible products of the long and fruitful presidency of James B. Angell, inaugurated in 1871. After years of dissension, followed by the temporary presidency of

The twin-towered U-M library (1873-1917) as shown in a postcard mailed in 1912. Entrances led to the sides of the semicircular main reading room at the front. The stacks were at the rear, behind the towers.

Henry Frieze, Angell succeeded in reasserting Michigan's leadership role among U.S. universities. He was adept at stimulating the university educationally and at selling the institution to the state legislature and the public.

Replacing the crowded and depressing 1850s library with a modern building was a high priority for Angell. The university took the unusual step of going outside the state for its architects, hiring the Boston firm of Ware and Van Brunt, best known for Harvard's Memorial Hall (1873).

The library was Angell's favorite building, according to historian Kent Sagendorph, author of *Michigan: Story of the University*. "He was responsible for its location at the crossroads of the campus, as close to the center as the diagonal walks would allow. . . . He wanted students to use it, and lured them there by providing long racks for their bicycles and interesting picture collections on the walls." Its stacks were incorporated into the new library that replaced it in 1917 (now the north building of the Harlan Hatcher Graduate Library).

Today, as they pass the century mark, Victorian buildings like the old library are appreciated and esteemed, praised for their muscular boldness and what architecture historian Vincent Scully calls their "sharp and energetic" toughness. Ann Arbor's 1873 firehouse, which has a very similar tower, is our town's premier landmark now that our courthouse from the same era is gone.

But in 1948, when Sagendorph wrote his history, Victoriana was held in such

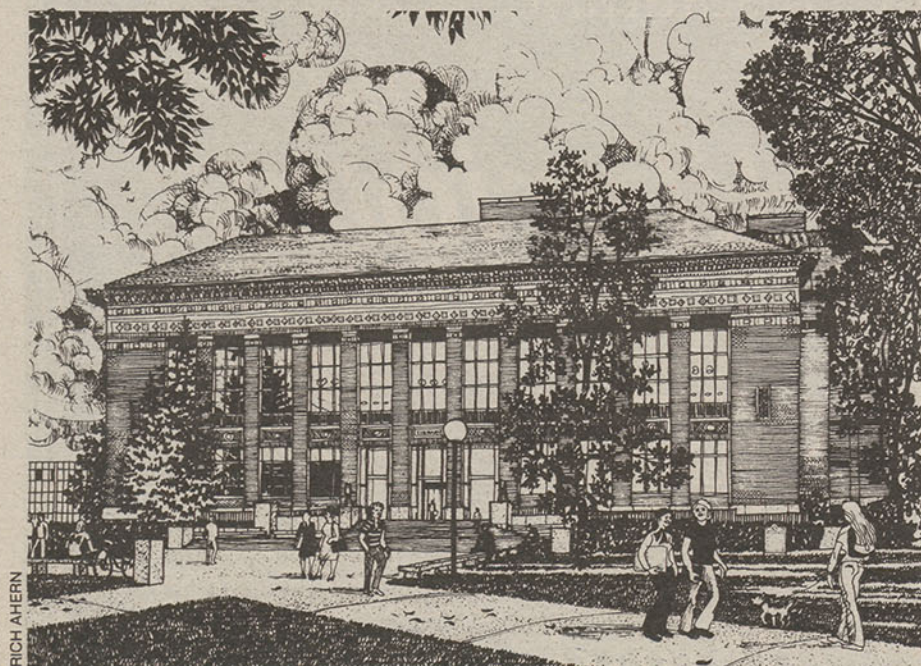
low regard that he felt free to devote a long paragraph to reviling the old campus buildings of the 1880s. "Many uncomplimentary names have been applied to the collegiate architecture of this period," he wrote. "The Fire-House School of Architecture" is perhaps the mildest. The red-brick fortresses which reared their towers and gewgaw facades to the Michigan sky in the 1880's made even the hodgepodge residences and classroom-stables look neat and artistic. "French-and-Indian Renaissance," one campus wit declared. . . . Up rose the Library in mid-campus, with two stone towers with open balconies evidently designed for observation points or the emplacement of sharpshooters."

Just as the Victorian monuments of American architecture were in jeopardy twenty to fifty years ago, the buildings of the 1920s, 1930s, and 1940s are still in a stylistic limbo so far as the general public is concerned. Picturesque styles of those eras fare the best—colonial revival, Tudor, and cottage styles that are more conventionally pretty. But the more original designs that embraced the machine age—Art Deco buildings, or factory-inspired functional structures like the Natural Science Building, with simple decorative treatments of tapestry brick—are just beginning to return to favor. And postwar designs from the 1940s and 1950s (the LS&A and Business Administration buildings, for example) are still too new for most people to view them as historic artifacts.

—Mary Hunt



POSTCARD FROM THE COLLECTION OF WYSTAN STEVENS



The old library was torn down in 1917 to make way for the original part of what is now the Harlan Hatcher Graduate Library. Some stack areas were incorporated into the present library; when you thread your way down the intricate, cast-iron stairs of Sub 1 and Sub 2, in the center portion of the older stacks, you feel as if you're making a descent in space and time.

*Selections From Our Current Menu:
(through December 9th)*

le poste

spaghettoni coi gamberetti e erbe: spaghettoni tossed with shrimp, sundried tomatoes, garlic, olive oil and a variety of fresh herbs . . . with parmesan cheese. 11.50

fettuccine alla rustica come nel mezzogiorno: fettuccine tossed with crumbled garlic sausage, capocollo ham, sliced hot peppers, olive oil and pecorino romano cheese. 9.25

fettuccine alla carbonara: fettuccine tossed boiling hot with raw egg, pancetta, parmesan cheese and freshly ground black pepper. 8.75

fettuccine con le zucchini e carciofi: fettuccine tossed with zucchini, artichoke slices, cream, basil, garlic and parmesan and romano cheeses. 9.00

mostaccioli rigati col sugo di pomodoro all'aceto balsamico: tube-shaped pasta tossed with sautéed chicken strips and a tomato sauce enhanced with fresh rosemary and a splash of balsamic vinegar . . . with parmesan cheese. 9.50

les entrées

agnello coi funghi e rosmarino: medallions of lamb rubbed with fresh rosemary and garlic, sautéed in clarified butter with mushrooms and deglazed with white wine . . . with a turnip and potato purée. 15.75

foie de veau à la purée de framboises vinaigrees: slices of calves liver sautéed and sauced with a puree of sherry vinegar soaked raspberries . . . with potatoes. 13.75

magret de canard sauté aux cassis et poires: boneless duck breasts sautéed medium rare . . . pan sauced with cassis, demi-glace pears and currants . . . finished with butter . . . served with turnip and potato purée. 15.75

coulubiak de saumon à l'aneth: fresh fillet of salmon wrapped in puff pastry with a lining of spinach-dill mousse . . . baked to order . . . served with a lemon-dill fish velouté. 15.75

pesce spada alla siciliana: fresh swordfish steak sautéed in olive oil with garlic, tomatoes, capers and fresh oregano . . . with rice. 15.75

saltimbocca alla romana: veal scallops sautéed with prosciutto and fresh sage . . . deglazed with white wine . . . served with potatoes. 15.75

filet de boeuf au roquefort: cross-cut sections of beef tenderloin sautéed . . . deglazed with madeira and pan sauced with cream and roquefort . . . sprinkled with toasted walnuts and pinenuts . . . served with potatoes. 16.75

maiale alla campari: slices of pork tenderloin pounded and sautéed . . . deglazed with campari, orange and lime juices . . . finished with dijon mustard . . . served on a bed of sautéed spinach . . . served with a turnip and potato purée. 13.75

ice cream and sorbet made on the premises.

chef—shelley caughey adams

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during the month of December.



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